

MUSICAL AMERICA

ART AND MUSIC



James Abresch

IGOR GORIN

JUNE,
1950

"4 concert artists playing 4 concert grands"

The Original

FIRST

PIANO

QUARTET

Robin Hood Dell
Philadelphia—July 20

Lewisohn Stadium
New York—July 27

and 60 concerts in
leading cities on
transcontinental tour
for 1950-51



Steinway



Victor



NBC

FADIMAN ASSOCIATES, LTD., 1501 BROADWAY, NEW YORK 18, N. Y.

Vol. LXX, No. 7
June, 1950

MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of February, March, May, June, July, August, September, October, and semi-monthly on the 1st and 15th in November, December, January and April, by the Musical America Corporation at 34 No. Crystal St., E. Stroudsburg, Pa. Executive and Editorial offices at 113 W. 57th St., New York 19, N. Y. Entered on November 15, 1949 at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$4.00 a year; Canadian, \$4.50; Foreign, \$5.00. Copyright, 1950.

Single Copy, 30 Cents
\$4.00 per year

(The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature, and are also available on Microfilm)

MUSICAL AMERICA

Copyright 1950 by the Musical America Corporation

Winners Of Seventh Annual Radio Poll Are Announced

By QUAINANCE EATON

THE increasing importance of contemporary music and of summer music was brought out in the results of balloting among 700 music critics and editors of the daily newspapers in the United States and Canada, in *MUSICAL AMERICA'S* Seventh Annual National Poll of Serious Music on the Air. A tentative attitude towards the question of contemporary music last year grew into a lively contest in which the New York Philharmonic-Symphony won out over several close rivals as the program most consistently fostering contemporary music. Voters almost unanimously went on record as wanting to hear more of this type of music on the network. The few dissidents did not explain themselves, but merely marked a laconic "no" beside the question.

Another new category brought the Berkshire Festival broadcasts to the top, as the best Summer Music Program. Several new winners and shifts in first places added interest to the poll. The newcomers to the blue-ribbon class include the NBC Symphony, which has consistently run second or third in the past in spite of the fact that its conductor, Arturo Toscanini, has been named the favorite Symphony Conductor every year in the seven the poll has been in existence. This year, his orchestra joins him on the pinnacle, and his production of Verdi's *Falstaff*, on April 1 and 8, is the winner on the Special Event class, as each of his special productions has been in the past five years.

Other new winners are the Railroad Hour, an operetta and light opera NBC show, with Gordon McRae and guest artists, which was chosen as the Operatic Program; Blanche Thebom, who took the place occupied for six years by Marian Anderson as Woman Singer; and Jussi Björling, nominated outstanding Man Singer. Tabulated results of the voting in these and the other categories will be found on page 4, in complete detail.

THE interest in contemporary music is heartening. Among other works, in addition to the two winners, votes were cast for Béla Bartók's *Viola Concerto*, and Music for Strings, Percussion, and Celeste; Ernest Bloch's *Piano Concerto* (which one not specified); Britten's *Peter Grimes* (which persists in voters' memories, although it was not done at the Metropolitan this season); Weill's *Down in the Valley*; Cowell's *Fifth Symphony*; Schuman's *Judith*; Kabalevsky's *Violin Concerto*; Prokofiev's *Sixth Symphony*; Carpenter's *Carmel Concerto*; and Menotti's *The Medium*.

It is interesting to note that the Oklahoma Symphony, which, under Victor Alessandrop played thirteen concerts of contemporary music over MBS, ran a close second to the New York Philharmonic-Symphony, which is better known and has been established far longer in network hierarchy. The latter's ascendancy in the contemporary field can be largely attributed to the program choices of

its two conductors this past year—Dimitri Mitropoulos and Leopold Stokowski. In a tie with the Oklahoma Symphony was the Berkshire Festival, and running third was the NBC educational series, *Pioneers of Music*.

VOTERS could not decide among three operas as their favorites in the Metropolitan Opera broadcasts this year, so that all three must be given first place credit—Strauss' *Der Rosenkavalier*; Moussorgsky's *Khovanchina*; and Mozart's *Le Nozze di Figaro*. The Strauss work is mentioned first because Fritz Reiner, its conductor, won again as Opera Conductor, a category restored last year, which he won with the same composer's *Salome*. Voting was scattered among other operas, Peter Grimes and Boris Godunoff receiving a vote or two, although they were not in the repertoire this year. Others cited frequently were Verdi's *Simon Boccanegra* and *Aida*; Strauss' *Salome*; and Wagner's *Tristan*. One voter remarked simply that his favorite opera was "Albanese." Operas also entered the lists as contenders in the Outstanding Event category, with *Khovanchina*, *Manon Lescaut*, *Aida*, and the telecast of the Metropolitan's opening *Der Rosenkavalier* receiving votes. A Canadian critic felt strongly about the CBC production of Peter Grimes; a Midwesterner nominated "Reiner at the Met" for his choice. Runners-up to Mr. Toscanini's *Falstaff* in this category were the performance of Strauss' *Elektra* by the New York Philharmonic-Symphony, under Dimitri Mitropoulos, and the Philharmonic production of Mahler's *Eighth Symphony*, under Leopold Stokowski.

With the new importance given the New York Philharmonic-Symphony broadcasts goes another award, that for the best script material. James Fasset's *Green Room* broadcasts won a close decision over the Metropolitan Opera intermission features, with the Railroad Hour trailing in third place. The award went to the Philharmonic-Symphony last year, as well, but with a different format and commentator. The latter was Deems Taylor, who broke Milton Cross' long string of wins (five consecutive years). Mr. Cross came back the winner this year, with Mr. Fasset a close second, and Ben Grauer, announcer for the NBC Symphony, third.

EXCEPT for Mr. Toscanini, the only seven-year winner is the Telephone Hour, which has won since the poll began, as Orchestra with Featured Artists. Donald Voorhees is the conductor of the popular NBC program.

For the first time since the poll began, the NBC Symphony shares first place with its conductor. In previous years, the honors for the ensemble went to either the Philharmonic-Symphony (second place this year), or the Boston Symphony (the rehearsal broadcasts of this orchestra took third place). Perhaps the persistence of this conductor and

(Continued on page 4)



James C. Campbell

After the first program in the sixth annual Festival of Contemporary American Music, at Columbia University, the participants meet backstage: David Allen, accompanist; Aaron Copland, who accompanied Alice Howland in his new song cycle, *Twelve Poems of Emily Dickinson*; Helen Thigpen, soprano; Miss Howland, mezzo-soprano; James Pease, baritone; and Theodore Schaefer, accompanist

Sixth Ditson Festival Offers Four Programs At Columbia

THE sixth annual Festival of Contemporary Music, sponsored by the Alice M. Ditson Fund of Columbia University, opened with a program of songs by John Edmunds, Howard Swanson, and Aaron Copland, on May 18, in McMillin Theatre. Succeeding programs on May 19-21 were made up of chamber music, folk music, and orchestral works.

The most interesting and by far the most original music on the opening program was Aaron Copland's song cycle *Twelve Poems of Emily Dickinson*. Alice Howland, mezzo-soprano, was the interpreter, with the composer at the piano. These songs, which had their first performance on this occasion, are the first works for solo voice and piano Copland has written since 1928. In a program note he pointed out that "the poems center about no single theme, but they treat of subject matter particularly close to Miss Dickinson: nature, death, life, eternity. Only two of the songs are related musically, the seventh and twelfth. Nevertheless, the composer hopes that, in seeking a musical counterpart for the unique personality of the poet, he has given the songs, taken together, the aspect of a song cycle."

Copland's music, like Emily Dickinson's verse, is enormously concentrated, sometimes gnomic, and conceived without any thought of tickling the ear. The harmonic idiom is completely personal, but as rich in expressive possibilities as the poetry. Mr. Copland writes fourths, sevenths, and seconds as freely as he did 25 years ago, but the dissonance of his music today is more purposeful, and it is tempered by a contrapuntal sensitivity and a thematic fecundity that it formerly possessed to a much lesser degree.

The voice parts of these songs are conceived as an integral part of the musical texture; often the piano takes the lead, as it does in the songs of

Schumann and Hugo Wolf. The dramatic themes vary from the lyric intensity of the fifth song, *Heart, We Will Forget Him*, to the wild tragedy of the ninth, *I Felt a Funeral in My Brain*. The second song, *There Came a Wind Like a Bugle*, has the gleaming, widely-spaced sonorities and sharp, telling clashes of harmony that have always been hallmarks of Copland's style. One of the most eloquent of the songs is the twelfth, *Because I Could Not Stop for Death*. As a whole, they represent a noteworthy contribution to the literature of American song and a valuable tribute to one of our greatest poets. If not absolutely first-rate Copland throughout, they rise at their best to a very distinguished level, and never reveal anything less than the most finished workmanship and maturity of conception. Miss Howland sang all of them with complete understanding of their often recondite moods. If she found the vocal line a bit difficult to sustain at times, the problem lay in the music itself rather than in any failing on her part. Mr. Copland's accompaniments were as vivid as her singing.

Even if Howard Swanson's songs had been less clever than they were, Helen Thigpen's expressive performances of them would have ensured their success. Miss Thigpen phrased and shaped the tones of her soprano voice with exquisite grace and precision, and sang with the objective control of color and dynamics that instrumentalists achieve far more easily than singers. One of the songs, *Junk Man* (1950), a setting of a poem by Carl Sandburg, had its first performance. It was written for Miss Thigpen. The others were *Four Preludes for Voice and Piano* (1947), after poems by T. S. Eliot; *The Valley* (1942), with text by Edwin Markham; and *Night Song* (1948) and *Joy* (1946), settings of

(Continued on page 19)



NBC Symphony, Arturo Toscanini, conductor
SYMPHONY ORCHESTRA—SYMPHONY CONDUCTOR



Telephone Hour, Donald Voorhees, conductor
ORCHESTRA WITH GUEST SOLOISTS

Radio Poll

(Continued from page 3)

orchestra in critical favor accounts for the award to the network, which the National Broadcasting Company has won for the fourth consecutive year, as being most faithful to the cause of serious music. The NBC String Quartet is another winner, as Instrumental Ensemble, for the network. It placed first when the category was first established, in 1947, won in 1948, and tied with the First Piano Quartet in 1950.

Bruno Walter, who was named Opera Conductor in 1945, and Guest Symphony Conductor in 1947 and 1948, returns to the latter category as winner this year. He replaces Leonard Bernstein, who takes second this year. Tying for third are Ernest Ansermet and Pierre Monteux. As Program Conductor, Arthur Fiedler wins for the second time, with Donald Voorhees, of the Telephone Hour, second, and Frank Black, of the Harvest of Stars and Carnegie Hall, third.

The Longines Symphonette, conducted by Mischel Piastro, won as the Concert Ensemble this year, as it did in 1949 and 1947. The Columbia Concert Orchestra placed second; the Bach Aria Group, third. The Robert Shaw Chorale was a winner as Vocal Ensemble, for the fourth year.

Five-time winners are Jascha Heifetz (Violinist), and E. Power Biggs (Organist). Artur Rubinstein, who won in 1947 and 1948, made a comeback to first place this year, over Robert Casadesus, who placed third. Vladimir Horowitz was second. Second and third among the violinists were Joseph Szigeti and Zino Francescatti, reversing their positions of last year. Virgil Fox retained second place as organist, and Richard Ellsasser was a new name in third place.

AS Regular Symphony Conductor, Dimitri Mitropoulos was second this year, and Charles Munch and Eugene Ormandy tied for third. None of these appeared in last year's tabulation. Other second and third place nominations provide interesting variations. In the new category, Summer Music, the Columbia Symphony Orchestra appears in second place. Although it has been abandoned this season, it apparently attracted acclaim last summer. The NBC Summer Series, which continues this year, won third place.

Carnegie Hall, a program that showed great improvement this year, won second place, after the Telephone Hour, as Orchestra with Featured Artists, replacing the defunct RCA-Victor Hour. The Harvest of Stars was third both years. Let's Go to the Met and the Chicago Theatre of the Air changed places. The former was second this year; the latter, third. The Fine Arts String Quartet retained its hold on

second place, with Piano Playhouse a new entry in third. Choral ensembles duplicated last year's placement, the Salt Lake City Tabernacle Choir and the Westminster Choir finishing second and third after the Robert Shaw Chorale.

Marian Anderson dropped to second place as Woman Singer after her string of consecutive wins, and in third place was Bidu Sayao, who was second last year. Leonard Warren remained in second as Man Singer, and Jan Peerce was third, replacing Jussi Bjoerling, who climbed to the top. Wilfred Pelletier was second behind Fritz Reiner as Opera Conductor, coming up from third, which this year was taken by Jonel Perlea.

Hoping that the better elements of television have penetrated into the many corners of this country where our critics function, we asked what they thought of its potentialities as a musical medium at this stage of the industry's development. The results were discouraging. Too few

communities, it seems, lie along the co-axial cable or are served by re-lays, so that network broadcasts were observed in relatively only a few centers heard from. Many voters wrote that they saw no television at all. What they had seen did not encourage most of them. Most were curt about the subject, but Maxwell Jarvis, of the Passaic, N. J., *Herald-News*, wrote at some length, and his opinion crystallizes those of the champions of video.

"It will be a most effective medium for opera," he writes, "especially if efforts in the present direction are continued: that is, a regard for the audience through English translation, the more intimate feeling through the camera and its close-up views, and the encouragement of singers who are photogenic as well as artistically mature. Let us have more productions of standard operas and let us encourage composers such as Menotti, Mennin, and others, to write directly for television." He also believes that solo recitals would

be helpful on television as a means of introducing young artists.

Conrad B. Harrison, of the Salt Lake City *Deseret News*, believes that television's best work "is behind the scenes' telecasts on an educational basis in connection with and aside from concert programs. Visible concerts by renowned groups might increase the serious music audience and interest in a higher standard."

Carmen was voted the best television opera by those who had seen the six productions put on by CBS and NBC this season. La Traviata ran a close second, giving CBS a clear sweep of the polls. The two operas, more expensively and conservatively produced, found higher favor than the experimental set of four given by NBC. Of the latter, Down in the Valley, the ballad opera by Kurt Weill, was preferred over Madama Butterfly, The Tales of Hoffmann, and The Bat. In spite of all contentions, this might seem to prove that English is not necessary,

WINNERS IN MUSICAL AMERICA'S 1950 RADIO POLL

Special Award

(For serving most faithfully the cause of serious music during the year)
National Broadcasting Company

Outstanding Event of the Year

Verdi's Falstaff, by Arturo Toscanini and the NBC Symphony

Outstanding Metropolitan Opera Broadcast (ABC)

[Strauss' Der Rosenkavalier
1. Moussorgsky's Khovanchina
[Mozart's Le Nozze di Figaro

Outstanding New Work

1. [Bernstein's The Age of Anxiety
(Sessions' Symphony No. 2

Program Fostering Contemporary Music

New York Philharmonic - Symphony (CBS)

Symphony Orchestra

1. NBC Symphony (NBC)
2. New York Philharmonic-Symphony (CBS)
3. Boston Symphony Rehearsals (NBC)

Summer Series

1. Berkshire Festival (NBC)
2. Columbia Symphony (CBS)
3. NBC Symphony Summer Series (NBC)

Concert Ensemble

1. Longines Symphonette (CBS, WOR and local)

2. Columbia Concert Orchestra (CBS)

3. Bach Aria Group (NBC)

Orchestra with Featured Artists

1. Telephone Hour (NBC)
2. Carnegie Hall (ABC)
3. Harvest of Stars (NBC)

Operatic Program

1. Railroad Hour (NBC)
2. Let's Go to the Met (ABC)
3. Chicago Theater of the Air (MBS)

Vocal Ensemble

1. Robert Shaw Chorale
2. Salt Lake City Tabernacle Choir (CBS)
3. Westminster Choir

Instrumental Ensemble

1. NBC String Quartet (NBC)
2. Fine Arts Quartet (ABC)
3. Piano Playhouse (ABC)

Symphony Conductor (Regular)

1. Arturo Toscanini (NBC)
2. Dimitri Mitropoulos (CBS)
3. [Charles Munch (NBC) }
[Eugene Ormandy (CBS) }

Symphony Conductor (Guest)

1. Bruno Walter (CBS)
2. Leonard Bernstein (CBS, NBC)
3. [Ernest Ansermet (NBC) }
[Pierre Monteux (NBC) }

Opera Conductor

1. Fritz Reiner
2. Wilfred Pelletier
3. Jonel Perlea

Program Conductor

1. Arthur Fiedler (NBC)
2. Donald Voorhees (NBC)
3. Frank Black (NBC, ABC)

Woman Singer

1. Blanche Thebom
2. Marian Anderson
3. Bidu Sayao

Man Singer

1. Jussi Bjoerling
2. Leonard Warren
3. Jan Peerce

Pianist

1. Artur Rubinstein
2. Vladimir Horowitz
3. Robert Casadesus

Violinist

1. Jascha Heifetz
2. Joseph Szigeti
3. Zino Francescatti

Organist

1. E. Power Biggs (CBS)
2. Virgil Fox
3. Richard Ellsasser

Announcer, Commentator

1. Milton Cross (ABC)
2. James Fasset (CBS)
3. Ben Grauer (NBC)

Best Script Material

1. New York Philharmonic-Symphony Intermission Green Room (CBS)
2. Metropolitan Opera Intermission Features (ABC)
3. Railroad Hour (NBC)



Blanche Thebom
WOMAN
SINGER



Jussi Bjoerling
MAN
SINGER



Milton Cross
ANNOUNCER-
COMMENTATOR



Fritz Reiner
OPERA
CONDUCTOR



Arthur Fiedler
PROGRAM
CONDUCTOR



Bruno Walter
GUEST
CONDUCTOR



Robert Shaw Chorale, Robert Shaw,
conductor
VOCAL ENSEMBLE



NBC String Quartet
INSTRUMENTAL ENSEMBLE



Jascha Heifetz
VIOLINIST



Artur Schnabel
PIANIST



E. Power Biggs
ORGANIST



Gordon MacRae, singer
of the Railroad Hour, with
Lucille Norman, guest
OPERATIC
PROGRAM



Longines Symphonette, Mischel Piastro, conductor
CONCERT ENSEMBLE



James Fassett (right) entertains Ezio Pinza in the
Green Room intermission of the New York Phil-
harmonic-Symphony broadcast
SCRIPT MATERIAL

for Carmen was given in French. However, since all others were in the native tongue, and Carmen was the first full-dress production designed especially for television, the preference may not have any significance as far as language is concerned.

"Brickbats and bouquets" is the operative title for the remaining questions asked the voters. The net result seems to be a collection of small complaints as against a solid block of gratitude for musical favors received. In the light of the editorial dissatisfaction with network broadcasting expressed in the larger centers (and often in these pages), the sentiment of outlying sections of the country is surprising. Many want more music, but the high quality of present artistic standards was constantly stressed, and one voter says humbly that he is "glad we get any music at all." Walter Mondridge, of the Milwaukee Journal, writes apprehensively that "this is no time to quibble." Emily Coleman, of Newsweek qualifies her approval: "When we get an Elektra and a Falstaff, I suppose we have to put up with the rest." Suzanne Martin, of the Seattle Post-Intelligencer, says:

"The fact that there is a network of music—and I mean symphonic and operatic music—at all is encouraging, with the increasing decline of radio standards. My bouquets are reserved for the sponsors who pay for it, and I am uncompromising on insisting on buying their products." Tommy E. Hennington, of the Clarion Ledger, Jackson, Miss., says his bouquets are "for the invaluable programs for the average listener—these provide a medium of service along educational levels but give more college kids and young artist 'hopefuls' a break." Paul A. Militch, of the News, Saginaw, Mich., also emphasizes education, saying that he likes "the rehearsal type of thing—the Boston Symphony, as an example, and Let's Go to the Opera." Specific programs came in for a great deal of mention—the Boston Symphony rehearsals, NBC Symphony, New York Philharmonic-Symphony, the Telephone Hour, Firestone, and so on. Ina B. Wickham, of the Democrat Publishing Company, Davenport, Iowa, and George V. Mather, of the Recorder, Albion, Mich., are two who vote straight down the line for NBC's Monday night music. Bill A. Wheel-

er, of the Statesman Newspapers, Boise, Ida., believes that the Boston rehearsals have made a great contribution, even to the remotest communities of the far west. James K. Guthrie, of the Daily Sun, San Bernardino, Calif., is particularly appreciative of ABC's willingness to let the Metropolitan run overtime, "of NBC's willingness to continue to foot the bill for the marvelous Toscanini broadcasts—particularly of Falstaff—and of CBS's willingness to continue the Philharmonic broadcasts year after year whether or not a sponsor is available. I also feel indebted to NBC for the highly interesting (and expensive) Pioneers of Music series, especially for this year's electrifying concert by the Louisville Orchestra." Interviews with composers and artists are often good," comments Clifford Gessler, of the Tribune, Oakland, Calif.

"Words with music" came in for a large share of the brickbats and bouquets. "They seem to be taking more pains in announcing numbers and giving background," writes Frank S. Schmidt, of the Tribune, South Bend, Ind., while Marguerite T. Fitzgerald, of the Transcript-Telegram,

Holyoke, Mass., wants "good brief program notes before each presentation." However, Marjorie C. Tower, of the Record, Meriden, Conn., feels that "incidental intelligence about composers and program notes is far better given, written, and enunciated than even two years ago." Helen Crooks, of the Star, Meridian, Miss., agrees that the announcers are doing a fine job, doing much to instill in the minds of young musicians the desire to become better performers, and teaching all age groups better appreciation for good music." Jean B. Reeves, of the Press, Binghamton, N. Y., thinks that "much of the commentary by announcers is extremely good—informative without being patronizing." And Frances Griffin, of the Twin City Sentinel, Winston-Salem, N. C., likes "the easy, intelligent manner most of the announcers use. Somehow they manage to take Brahms and Beethoven off the untouchable pedestal, yet keep the respect due such masters."

The contest between announcers might well develop into the battle of the century, with half of our ballots lined up on the side of Milton Cross, (Continued on page 30)

Stockholm Opera Gives Mathis Der Maler

By INGRID SANDBERG

Stockholm

MATHIS DER MALER, Paul Hindemith's philosophical opera about the genial and mysterious sixteenth-century German painter Matthias Grünewald, received its Scandinavian premiere when it was staged at the Stockholm Opera on March 9. The libretto, set against the violent class and religious struggles during the lifetime of Martin Luther, deals with the human problem of finding a spiritually satisfying way to use life and strength in times of ideological stress. The conclusion reached is that everyone best serves the cause of right by developing and using his own special gifts. Thus, in spite of trials and humiliation, Mathis' artistic endowment allows him to make his greatest contribution, and in the final scene he stands as the creator of the great Iseheim altar.

Herbert Sandberg, who conducted, deserves much credit for his reading of the complicated score, as does Julian Algo, for his choreography of the pantomime. As Mathis, Sigurd Björler met the greatest and most exacting demands of his career with warmth and authority, dramatic vigor, and sonorous vocalism. Brigit Nilsson's glowing soprano voice was heard in the part of Ursula, Mathis' beloved. Sven Nilsson was Riedinger, Ursula's father; Elisabeth Söderström portrayed Regina with touching tenderness; and Conny Söderström gave a strongly dramatic impersonation of Hans Schwalb, her father. Dignity and youthful freshness marked Arne Ohlsson's superb portrayal of the 25-year-old, art-loving Cardinal Albrecht, Archbishop of Mainz. As a whole, this was a fine artistic victory for the national opera house.

A MOST welcome interlude in the Stockholm season was the guest appearance of the Helsinki Opera. On March 29 and 30, they presented their national opera, Leevy Madetoja's East Bothnians, which had been produced about twenty years ago by the Stockholm Opera. The sometimes richly flowering, sometimes harsh, sometimes humorous score and drama are a wonderful evocation of the Finnish character, and a brave protest against foreign oppression. It was superbly performed, and the twelve soloists revealed themselves as actors of the highest rank. Their finely chiselled portrayal did not prevent a unity that must be any stage director's dream to handle. This lucky man was Vilho Ilmari. Leo Funtke conducted. Outstanding performances were given by Liisa Linko, soprano; Maiju Kuusola, contralto; Lauri Lahtinen, baritone; and Veikko Tyrväinen, tenor. Yrjö Ikonen and Martti Seilo were perhaps the foremost actors, but the sound of Anna Mutanen's soprano voice will not soon be forgotten.

Later, the Stockholm Opera paid a return visit to Helsinki, giving two performances of The Marriage of Figaro, with overwhelming success. The cast included Joel Berglund as Figaro, Hjordis Schymberg as Susanna, Sigurd Björler as Count Almaviva; Helga Görin as the Countess, Benna Lemon-Brundin as Cherubino, and Leon Björker as Bartolo. In June, the Stockholm Opera is to give Iceland its very first opera—six or seven performances of the same work, with the same cast, in Reykjavik.

DURING the 400 years' existence of the Court Orchestra (the official name of the opera orchestra), the

Sigurd Björler plays the title role in Mathis der Maler, given in March by the Stockholm Opera



violinist Giovanni Turicchia, who is retiring after 34 years as concertmaster, is the first member to be honored by a benefit performance. This was given for him on April 16, with Hjordis Schymberg in the title role and Joel Berglund as Athanael. Miss Schymberg has appeared successfully in many demanding roles this season, for, besides This and Susanna, she has been heard in Manon Lescaut, Violetta, Gilda, and Mimi.

The Spanish soprano Victoria de los Angeles made her first operatic appearances in Sweden when she sang Mimi, on Feb. 15, and Marguerite in Faust, on Feb. 19. Histrionically, she is limited, but her rich and flexible voice easily depicts moods and effects. A promising debut was the Norwegian soprano Marit Isene's appearance as Santuzza in Cavalleria Rusticana. Adequately Italian in appearance, she has the same virtues and faults as Miss De Los Angeles—an excellent voice, knowingly handled—limited dramatic abilities.

On May 16, 19, and 24 Blanche Thebom received tremendous acclaim when she made her first appearances in her family's homeland. She sang Dalila on the first two dates, and Brangäne on the third. To this reviewer, who had not seen or heard her since 1946-47, it was a pleasure to establish her notable vocal and dramatic development. Her unconventional and most personal conception of Dalila created a sensation, and some details, especially her dancing in the first act, caused some discussion. At any rate, her portrayal, intelligently worked out, and carried through with fervent intensity, is worthy of much praise. Set Svanholm, singing his first Samson since 1938, reached one of the finest vocal achievements of his career. A certain sense of strain that detracted from his singing in the earlier season had disappeared, and he sang with more ringing beauty and a greater range of expression than ever. His interpretation was good from the start, and from the mill scene on it was magnificent. The weak point of these performances was some divergences between chorus and orchestra. Herbert Sandberg conducted.

THE Tristan and Isolde performance was the high spot of the season to the Wagner fans. In spite of a voice not really suitable for the role, Brita Hertzberg's Isolde was breathtaking in its intensity, and Miss Thebom's Brangäne was in interesting contrast to her raging Dalila. Set

Svanholm's Tristan becomes more and more finely drawn. King Mark's music was sonorously sung by Leon Björker, and Sigurd Björler was a convincing and vocally excellent Kurwenal. Herbert Sandberg conducted with firmness and accuracy.

Leon Björker's fiftieth birthday was celebrated on the stage by a glittering performance of The Daughter of the Regiment, and his superb Sergeant Sulpice was acclaimed with wild enthusiasm. Hjordis Schymberg was a charming and dashing Marie.

As usual, the Stockholm Opera ended the season by producing an operetta—this year, Franz Lehar's The Count of Luxembourg. The first performance took place on May 6, and, interrupted only by the Thebom performances, it played every night until June 20. Isa Quensel as Juliette, Einar Beyron in the title part, and Arne Wirén as the Russian Ambassador were especially brilliant in their parts. The action, which takes place in 1860, has a gay libretto, full of amusing incidents, which were well exploited.

AMONG the orchestral events of the spring season, three were outstanding—Verdi's Manzoni Requiem, conducted dynamically by Issay Dobrowen; Strauss' Don Juan, brilliantly interpreted by Hans Schmidt-Isserstedt; and the guest appearances of the Boyd Neel String Orchestra, of London. Soloists in the Requiem were Birgit Nilsson, soprano; Eleonora Collin, contralto; Torsten Ralf, tenor; and Leon Björker, bass. Miss Nilsson's voice has never sounded richer or more vibrant, and she sang with expression and beauty. Equal to her, in intimate and moving expression was Mr. Ralf. His lines, "Salva me, fons pietatis," in the first solo quartet, were unforgettable. Mr. Björker's voice rang magnificently in the bass part.

Among new or newly-staged ballets, Julian Algo's Visions, to music by Moussorgsky, and Fokine's Les Sylphides, to music by Chopin, may be singled out as exceptional. The seven leading parts were all excellently performed. In Visions, the soloists were Ellen Rasch as the Virgin; Gunnell Lindgren, alternating with Marianne Orlando, as the Soul; Gun Skoogberg as the Harlot; Björn Holmgren as the Red One; Julius Mengarelli as the Adventurer; Teddy Rhodin as the Black One; and Göte Stergel as the Procureur. In Les Sylphides, Gunnell Lindgren, Vivi Nelson-Staag, and Björn Holmgren

took the leading parts. Stig Rybrant conducted both ballets.

Two recitals, on April 1 and 3, by Beniamino Gigli, won great public interest and enthusiasm. His programs offered the most curious mixtures of opera airs and popular songs, even rather cheap ones, and nothing else. Probably no one but Gigli could dare such a repertoire, but his superb vocal artistry ennobled everything he did. It is no matter that his voice does not sound as it did twenty years ago.

THE American soprano Dorothy Maynor introduced herself to the Swedish public, with great success, in a recital on April 21. Her artistry, the wide range of her fine voice, and her finished and varied delivery were all acclaimed. An outstanding French cellist, André Navarra, secured his reputation at his first Swedish recital, on Feb. 28. Phenomenal technical skill united with superior musicianship made his recital an event to remember. The Quartetto di Roma was heartily welcomed back on March 20. Josef Grundfarb achieved great success when he played Brahms' Violin Concerto with the Konserterföreningen on March 29. Among many interesting undertakings by the Welge, was a recital on Feb. 18, when Käbi Lareti, pianist, and Claude Genetay, cellist, presented Martinu's Second Cello Sonata. A grand occasion was the first Swedish presentation of Arthur Honegger's oratorio Jeanne d'Arc au Bûcher, produced by the Radio Studio on Feb. 26, with Tor Mann conducting.

One additional event in the latter part of the spring season deserves mention. About two years ago, Carl Ahlberg, music teacher at the Bromma school, in one of the suburbs of Stockholm, decided to make his pupils opera-minded. He felt that this goal could be reached most effectively by getting them to produce an opera themselves. Thus, a year ago, Gluck's Orfeo ed Euridice, without cuts, was most successfully performed by an ensemble of school-children, ranging from twelve to eighteen years of age. This year, in May, Elverskud, by the Dane, Niels W. Gade, was presented. Originally a folklore ballad, it has been arranged as an opera, with prologue, epilogue, and three acts. About 200 children participated, as soloists, chorus, orchestra, and technical staff. Costumes were lent by the Royal Theater, and the enthusiasm among the children was as big as their seriousness for the task.

Four Musicians Win Whitney Fellowships

Four of the first John Hay Whitney Foundation opportunity fellowships were given to music students—Mattiwilda Dobbs, of Atlanta, Ga., and Lenora Gwendolyn Lafayette, of Baton Rouge, La., vocalists; Natalie Leota Hinderas, of Cleveland, Ohio, pianist and composer; and Eugene Gash, of Denver, Colo., pianist. The fellowships are made "to American citizens who, because of arbitrary barriers such as race, cultural background, or region of residence, have not had the opportunity to develop to the fullest extent their abilities and to make their fullest contribution to society." They include American Indians, people of Spanish-speaking ancestry, Chinese and Japanese Americans, natives of the Appalachian Mountain Region, American Negroes, people from American Trust possessions, and displaced persons. Fellowships worth a total of \$85,000 were awarded to 42 persons at this time. All four recipients in the musical field plan to continue their studies both here and abroad.

New Milhaud Opera Staged During Busy Paris Spring

By CECIL SMITH

IN the musical calendar of Paris, the month of May is the peak of the season. Unlike New York, where the arrival of warm weather is the signal for the shuttering of Carnegie Hall, Town Hall, and the Metropolitan Opera House, Paris combines the enjoyment of spring and early summer with the enjoyment of music. Singers, instrumentalists, and conductors, having completed their round of duties in America and in the other centers of Europe, converge on Paris in May and June, to make their contribution to the lively weeks traditionally known as the Grand Saison.

During my stay in Paris, which lasted, with brief side trips to London and Brussels, from May 1 to June 2, I was confronted by a musical schedule as concentrated, unremitting, and varied as that of New York in mid-January. Both the Paris Opéra and the Opéra-Comique were in full swing, and two of the Opéra's biggest events of the year—the world premiere of Darius Milhaud's *Bolivar* and Kirsten Flagstad's appearance in *Le Crépuscule des Dieux* (Götterdämmerung, if you prefer)—took place during this period. Ruth Page's Ballets Américains, the Ballet Rambert of London, Roland Petit's Ballets de Paris, the Spanish company of Teresa and Luisillo, and two gala concerts involving Jean Babilée and his colleagues of the now defunct Ballet des Champs-Élysées all appeared in competition with the subsidized troupes at the Opéra and the Opéra-Comique. The Orchestre National and the Colonne and Conservatoire orchestras were busily at work (the Lamoureux orchestra, in exception to the general rule, appeared to have gone into aestivation). Except for Paul Paray, returned from Israel to his regular post with the Colonne Orchestra, most of the Parisian conductors stepped aside in favor of visitors from abroad. Herbert von Karajan conducted the Conservatoire Orchestra. Serge Koussevitzky, returning to the concert stage in Paris after an absence of some twenty years, had a glorious success in three programs with the Orchestre National, and Pierre Monteux, Manuel Rosenthal, and Vladimir Golschmann followed him as guests. Ataulfo Argenta brought the young National Orchestra of Madrid to Paris for two brilliant concerts; and the day after I left, Wilhelm Furtwängler conducted the first of two programs with the Berlin Philharmonic, which was making its first post-war tour. Among the American-born and American-adopted performers who visited Paris in May were Dorothy Maynor, Marian Anderson, Artur Schnabel, Robert Casadesu, Mischa Elman, Yehudi Menuhin, Eugene Istomin, and Earl Wild. Emerson Kailey, a native of Illinois, and Simon Sadoff, a New Yorker, shared conducting assignments with the Ballets Américains in its three-week engagement.

AS an unregenerate devotee of opera, I was particularly interested in the present status and condition of the two state-subsidized opera houses. The Opéra, burdened by ancient habits of production and casting and by a rather stodgy repertoire, seemed to me bigger but not essentially better than last year's Metropolitan. The staging—except for that of *Bolivar*—was generally maladroit and unimaginative, and the moribund effect was emphasized by the presence of vast crowds of apparently unmotivated people on the gigantic stage. The Opéra-Comique, on the other hand, had taken a new lease on

life. While its production of *Carmen* has been allowed to go to the dogs, like *Faust* at the larger Opéra, much of its repertoire has been delightfully refurbished, with first-class new settings and costumes, perspicacious and tasteful stage direction, and lighting as felicitous as that of the best Broadway plays. Government funds are limited now, and the Opéra-Comique, being an enterprise of smaller scale, has been able to afford renovations that are still out of reach at the Opéra.

DARIUS Milhaud's *Bolivar*, given its premiere at the Opéra on May 12, was a gala occasion, for it was the first production in seven years of a new French opera at the largest and most famous national theatre. The work was mounted in lavish fashion. Fernand Léger was engaged to provide the décors. The performance had been rehearsed so adequately that the premiere achieved a degree of finish we have not witnessed at the Metropolitan in recent years. The cast included several of the most distinguished members of the company—Roger Bourdin (in the title role), Janine Micheau, Hélène Bouvier, Jean Giraudoux, Henri Médus, and Michel Roux, all first-line artists who would seldom if ever be brought together in a single performance under ordinary circumstances. Max de Rieux, the stage director, and André Cluytens, the conductor, were also artists of the highest competence.

It would be inspiring to report that *Bolivar*, under these circumstances, achieved a triumph. But the opposite was unhappily the case. Four hours long, with ten disconnected and static scenes, the opera sets forth the career of the South American leader in the wooden, halting manner of a poorly-organized church pageant. *Bolivar* himself is a stuffed shirt and a bore, given to long political harangues that pass for arias. His mistress, Manuela Saenz (sung by Miss Micheau), is scarcely characterized at all, and their romance has all the ardor of a historical article in the *Encyclopaedia Britannica*. *Bolivar*'s faithful servants, Nicanor (Mr. Giraudoux) and Precipitation (Mme. Bouvier), are blackface caricatures, without a vestige of credibility. The rest of the dramatis personae appear so casually and briefly in one single scene or another that it is often difficult to guess who they may be. Since there is no real plot (a sequence of biographical data does not necessarily constitute a plot) there is no dramatic tension. Poor Miss Micheau was obviously left with no clue whatever as to the origins or nature of Manuela, for she was unable even to indicate the answer to so simple a question as whether the girl sprang from common or lofty ancestry. She merely behaved like an operatic prima donna, and I am inclined to think, in retrospect, that she hit upon the only possible solution to her problem. Mr. Bourdin also managed to look quite handsome, like a prosperous banker, except in the scene in which he was



Drawings by B. F. Dolbin

required to court Miss Micheau from the back of a large horse.

FOR this libretto, the least interesting political testament I have encountered in the operatic field since Sakellarides' *Marco Bozzaris*, which deals in similar fashion with the Greek national hero, the basic credit was awarded to Jules Supervielle, who wrote the play upon which it was based. Madeleine Milhaud, the composer's wife, made the adaptation for operatic purposes. Having no acquaintance with the original play, I cannot designate her contributions; I only know that the drama was a distinctive success on the Paris stage in its non-musical form, whereas scarcely a single Paris critic had a good word to say for it when it emerged as an opera. I myself felt that *Bolivar* was somehow being libelled; he must have been a more compelling figure than the librettists made him, or South America would not be what it is today.

A considerable share of the responsibility may perhaps be the composer's. Milhaud made several damaging mistakes in his conception of the score. To begin with, it was a fatal error to tax the patience of the audience with four hours of music. Even with Wagner, prolixity is an irritating quality in an opera composer. Moreover, he thought it desirable to provide entr'actes between all the scenes within each act. Since the ten scenes were organized in three acts, there were seven lengthy orchestral interludes, some of them amounting to symphonic poems. No doubt Milhaud intended these to cover the scene changes, but the stage machinery was so elaborate that there were often long waits at the end of the interludes before the curtain was ready to go up on action that was supposed to follow immediately.

The vocal writing in the role allotted to Miss Micheau is exceedingly maladroit. Milhaud originally planned the part for Lily Pons, in the hope that the Metropolitan might produce *Bolivar* for her. Evidently he thinks Miss Pons is never happy below high A, for the entire part is written in the stratosphere, imposing difficulties of tessitura upon its interpreter such as are rivalled, perhaps, only by Respighi's *La Campana Sommersa*. Fortunately, Miss Micheau has a very pleasant time of it when she sings in this range, and she negotiated the long part without getting obviously tired; but my throat, nevertheless, ached out of sympathy for her. It is no slur upon Miss Pons' reposefulness in the high register to say that Lakmé and Lucia are child's play for her compared to what Manuela would be.

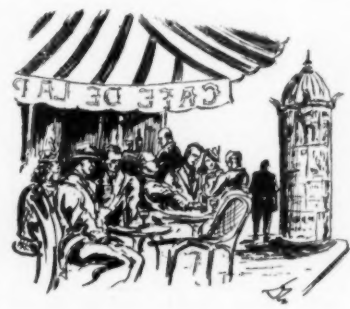
THE most brilliant moments of Milhaud's score—and there are some very brilliant ones—come in a ball scene, in which a stage orchestra

plays South American dance rhythms against the psychological tumult of the pit orchestra in another key. This is a masterly evocation of the mood of a festivity marked by doleful undercurrents; and its complex components were brought into a superb unity by the magnificent control of Mr. Cluytens over the two widely separated orchestras, the huge chorus, and the principals. Elsewhere in the score the South American elements that have appeared in Milhaud's *Scaramouche* and *Saudades do Brasil* are agreeably in evidence. But in sum total the score is a compendium of scattered styles, ranging at the opposite extreme to grumpy polyphonies of woodwinds, Stravinskyan displacements of rhythmic accent, and neo-classic polytonality in the vein of Les Maîtres d'Orphée. Instead of arriving at a single dominant style Milhaud has relied on his eclectic ability to employ a great many styles. While some sections of the work were dramatically apposite, it was impossible to feel that the opera as a whole quite defined its own aesthetic; and certainly it was hard to reconcile the residue of Massenet with the suggestions of Stravinsky.

Mr. Léger had been allowed to use a free hand in planning the settings, and he used it. Though he is known principally as an exponent of abstract art, his designs were perfectly representational, and suggested the more familiar features of his style largely in some of their geometric calculations of masses of color. The staging ran to sensational transformation scenes. In episodes dealing with an earthquake at Caracas or the crossing of the Andes by *Bolivar*'s army, the scenery had a disconcerting way of disappearing through trap doors and into the wings and flies. All in all, however, Léger's contribution was the most interesting feature of a stillborn undertaking.

HAVING exhausted its energies, and presumably its funds, on *Bolivar*, the Opéra was content to let the rest of the repertoire take care of itself, without much special attention. I dutifully went to *Faust*, since everyone is supposed to go to *Faust* at the Opéra, and found it unsullied by the touch of any directorial hand within the memory of the oldest of men. There were two exceptions—the triumphal return of the army in the scene with the Soldiers' Chorus was worked out with rather stunning military formations, and the choristers and extras really marched in step. The ballet in the Walpurgisnacht scene also had been carefully rehearsed; but it served only to indicate that nothing at all is sacrificed when the scene is omitted. It is an intrusion upon the plot, understandable only to those who can read into it connotations of Goethe's classical sabbath which the action and chore-

(Continued on page 15)



Annual Bach Festival In Bethlehem

By ROBERT SABIN

Bethlehem, Penna.

THE Christmas Oratorio and the Magnificat were the companion pieces to the annual presentation of the Mass in B minor at this year's festival of the Bach Choir of Bethlehem, given in Packer Memorial Chapel in Lehigh University on May 19 and 20, and repeated a week later. The choir, which celebrated its fiftieth anniversary last year, was in top form, and Ifor Jones conducted it with fire and fury as well as musical command. Both in the Magnificat and in the B minor Mass the singing was superbly vital and full of a religious conviction that cannot be simulated in the concert hall by people who do not revere Bach's music as the Bethlehem Choir does.

Members of the Philadelphia Orchestra were in their customary places, and a group of the instrumental soloists gave a performance of Ein Musikalisches Opfer, with Mr. Jones conducting and providing the continuo, on the morning of May 20. Last season, the Philadelphia Orchestra was away on its tour to England at the time of the festival, so that Mr. Jones could not recruit an ensemble from its ranks. Since the wind parts are so vital in Bach's cantatas and larger works, it was a special pleasure to hear once again the flute tone and phrasing of William Kincaid, the oboe and English horn playing of John de Lancie and John Minsker, and the work of the other Philadelphia Orchestra wind players. Polished as the strings and brasses were, they did not measure up to the winds, either in accent or style. The strings strove too much of the time for lush tone, at the expense of rhythmic clarity and purity of intonation; and the brass players, notably



During the annual Bach Festival, at Bethlehem, Penna., four of the soloists join Ifor Jones, the director, in a moment of relaxation between performances: Joseph Laderoute, tenor; Lilian Knowles, contralto; Mack Harrell, bass; Ruth Diehl, soprano; and Mr. Jones. Given for the 43rd time, the festival this year commemorated the 200th anniversary of the death of the composer

the trumpets, were daunted more than once by Bach's unmercifully high wind parts, although they deserve high praise for attacking them so bravely. E. Power Biggs was again the organist in all the performances.

THE six cantatas that make up Bach's Christmas Oratorio provided the choir with ample opportunity to display the degree of technical address and emotional fervor to which Mr. Jones brought it. In such sections as the magnificent outburst,

Glory to God in the highest, in Part II; the dramatic chorus in Part III, Let us even now go to Bethlehem; and the mighty opening of Part VI, Lord, when our haughty foes assail us, the singing was contrapuntally clear, rhythmically vigorous and surcharged with dramatic conviction. The men were outnumbered and overbalanced by the women, but Mr. Jones took pains that their entrances should always be clear, and he never allowed them to become completely obscured by the heavier mass of the female voices.

The soloists in the Christmas Oratorio were Bettina Bjorksten, soprano; Lilian Knowles, contralto; Joseph Laderoute, tenor; and Mack Harrell, baritone. Miss Bjorksten sang freshly, if not always with technical finish, and Miss Knowles imbued the famous lullaby, Slumber, beloved, and take thy repose, in Part II, and her other solo arias with ardent, if sometimes too copious, sentiment. It was the men, however, who took the honors, both for style and for breath control and soundness of phrasing. The duets by the soloists might profitably have been more carefully rehearsed, but such choruses interspersed with solo passages as Immanuel, beloved Name, in Part IV, and Where is the new-born King of the Jews?, in Part V, were skillfully managed for the most part.

IT is in such gradiose works as the Magnificat that the choir and Mr. Jones are most stimulating. The work was performed at the Friday evening session of the festival, before Parts IV, V, and VI of the Christmas Oratorio. As soon as he plunged into the opening chorus, Magnificat anima mea Dominum, it was obvious that Mr. Jones' conception of the music was frankly dramatic. Yet it never transgressed the boundaries of good taste or stylistic clarity. Once again the male soloists distinguished themselves, for both Mr. Laderoute and Mr. Harrell sustained the cruelly long phrases of their solos with seemingly endless breath.

A high point of the festival was the performance of Ein Musikalisches Opfer, and of a group of songs from the Schemelli Gesangbuch, on the morning of May 20. The Musikalisches Opfer was played by Alexander Hilsberg and Alexander Zenker, violins; Samuel Lifschey and Samuel Roens, violas; Paul Olefsky and B. Gusik-

off, cellos; William Kincaid, flute; John De Lancie, oboe; John Minsker, English horn; Sol Schoenbach, bassoon; and Ifor Jones, piano. Like Die Kunst der Fuge, the work represents an aspect of Bach's mind and musical temperament quite different from that revealed by the vocal compositions, and it contains some of the most inspired music he ever wrote, notably in the final six-part Ricercar. To regard this work as a mere intellectual exercise, suitable only for study, seems utterly absurd to a modern listener, yet it was long held to be unfitted for concert performance. The phrasing of the woodwinds was impeccable, and the string players were also admirable except when they occasionally attempted to sentimentalize a phrase in a manner inappropriate to a strictly contrapuntal work, in which every accent and note duration is functionally important.

THE tempos chosen by Mr. Jones were too rapid in the allegro movements of the Sonata for Flute, Violin, and Cembalo, from the Musikalische Opfer. Something of the contrapuntal richness and sumptuous texture of the music was missing in this headlong performance, but he conducted the rest of the work with penetrating intelligence. A real harpsichord should be used both in the mass and other choral works and in such compositions as this. The modern piano is not a satisfactory substitute. Tovey and other authorities notwithstanding. It refuses to blend with the strings as a continuo instrument, and it has to be played either so loudly that it destroys the textural balance intended by the composer or so softly that its sound becomes a mere blurr.

Miss Knowles sang a group of songs from the Schemelli Gesangbuch and an aria from the Notenbuch of Anna Magdalena Bach, Gedenke doch, mein Geist, with Mr. Jones at the piano. She performed them with communicative tenderness and religious inspiration. The sacred songs like the organ chorale preludes, bring us very close to the heart of Bach. They deserve a place in a festival devoted to the mightier works, to remind the public that Bach was as great in little things as he was in compositions of overpowering magnitude.

THE Mass in B minor was, as always, the dominant musical experience of the festival. This year's soloists were Miss Knowles, Mr. Laderoute, Mr. Harrell, and Ruth Diehl, soprano. If any further proof were needed that Mr. Jones is tireless in his study of the work, the fact that his interpretation of the mass changes from year to year would be enough to establish it. This is entirely desirable. Nothing would be more stultifying than a set pattern of interpretation, rigidly adhered to through the years. This season Mr. Jones took the opening of the Sanctus with the exaggeratedly slow tempo and stresses that he had experimented with once before, only to discard them in subsequent performances. It is to be hoped that he will return soon again to a simpler and less rhythmically distorted treatment of that wonderful page. In the other sections, however, his approach was gratefully straightforward and rhythmically decisive. The pianissimo at the end of the Crucifixus was extraordinarily poignant in effect, and the choir has never sung more seraphically in the Et resurrexit. All in all, the Bethlehem performance of the Mass in B minor has a fervor and intensity and a technical vigor that the writer has not heard equalled on this side of the ocean.

Tchaikovsky Program Closes 1950 Carnegie Pops Series

THE largest audience of the 1950 Carnegie Pops season heard Enrico Leide end the four-week series of concerts with an all-Tchaikovsky program. The soloists were Sidor Belarsky, bass; Galeena Netchi, soprano; and Samuel Sorin, violinist. Among the orchestral works played were Capriccio Italien, an excerpt from Swan Lake, the first movement of the B flat minor Violin Concerto, and the 1812 Overture. Miss Netchi sang the letter scene from Eugene Onegin and None But the Lonely Heart, and Mr. Belarsky sang arias from Eugene Onegin and Pique Dame. At the conclusion of the regular program, Mr. Leide brought a cello to the stage and dismissed the audience with his own performance of Saint-Saëns' The Swan.

The series, which opened on May 3, reached a total of nineteen programs. The conductors, in addition to Mr. Leide, who served as musical director, were Franco Autori, Alfredo Antonini, Frederick Fennell, Igor Buketoff, and Mario Cortez, and the orchestra consisted of 65 members of the New York Philharmonic-Symphony. The concerts were presented by Music Sponsors Foundation, Inc., a non-profit group founded this spring.

The May 18 concert, conducted by Mr. Autori and Mr. Cortez, presented Helen Clayton, soprano, and Brent Williams, tenor, in excerpts from operettas by Sigmund Romberg, and Sondra Bianca, pianist, in the first movement of Schumann's A mi-

nor Concerto. The orchestral portion of the program included music by Bizet, Lehar, Giordano (the Intermezzo from Il Voto), Cole Porter, Suppé, Wagner, Stix, and Smetana.

The concert of May 19, described as Famous Composers Night, included excerpts and arrangements from musical shows by Kurt Weill, Cole Porter, Richard Rodgers, and Jerome Kern. Mr. Leide conducted, and the soloists were Marjorie Gordon, soprano, and Edmond Karlsrud, bass.

THE Saturday evening concert on May 20 was shared by Mr. Leide and Mr. Antonini. There were three soloists—Dorothy Sandlin, soprano; Mac Morgan, baritone; and Jean Graham, pianist. The program was given over to pieces by Grofé, Carmichael, Rose, Kern, Rodgers, Gershwin, Rachmaninoff, Anderson, and Youmans. Miss Graham played the first and third movements of Rachmaninoff's Second Piano Concerto, and Miss Sandlin and Mr. Morgan sang excerpts from Kern's Show Boat.

The first of the three programs in the final week of the 1950 Carnegie Pops, on May 24, was titled Music from Old Vienna. Mr. Autori and Mr. Leide shared the conducting duties, with Eva Likova, soprano; Ralph Herbert, baritone; and Frank Glazer, pianist, as soloists. A mutation of the program's title provided a world premiere—Armand Balendonck's Manhattan Cocktail, the only

(Continued on page 22)

em

aid, flute,
n Minsker,
bach, bas-
mo. Like
work rep-
mind and
different
the vocal
is some of
he ever
al six-part
work as a
suitable
ly absurd
was long
concert per-
the wood-
the string
ole except
tempted to
a manner
y contra-
ery accent
onally im-

Mr. Jones
the allegro
for Flute,
the Mu-
ing of the
sumptuous
missing in
e, but he
work with
real harpsi-
n the mass
d in such
e modern
substitute,
s notwith-
d with the
ment, and
so loudly
al balance
er or so
es a mere

group of
esangbuch
enbuch of
Gedenke
Jones at
them with
and religi-
ous songs
des, bring-
of Bach.
a festival
rks, to re-
h was as
e was in
ing magni-

r was, as
musical ex-
his year's
yles, Mr.
and Ruth
her proof
es is tire-
es, the fact
the mass
would be
is is en-
would be
et pattern
dhered to
eason Mr.
the Sanc-
dly slow
e had ex-
e, only to
perform-
at he will
mpler and
treatment
the other
roach was
and rhyth-
issimo at
was ex-
fect, and
ing more
exit. All
rmance of
a fervor
ical vigor
d equalled



Mr. Toscanini relaxing with Samuel Chotzinoff, with tea tray and mountain backdrop



Walking down a street in historic Williamsburg

TOSCANINI ON TOUR

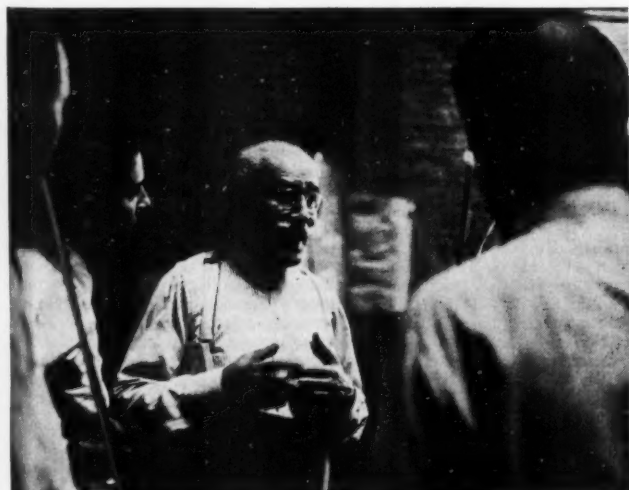
RETURNING on May 27, after a six-week tour of the country, the NBC Symphony and its famous conductor, Arturo Toscanini, had piled up an impressive folder of statistics—nearly 100,000 heard 21 concerts in twenty cities; the facilities of fourteen railroads were used for the special train during the 8,594 mile trip; NBC received five certificates of award for its contribution to musical culture. Mr. Toscanini saw America in his first comprehensive tour; and America saw Mr. Toscanini at the age of 83 and gathered him into its heart. Capacity audiences were the rule, and whenever the fire laws permitted, standees were crowded in. Thousands were turned away. The weather held, except in Dallas, where a rain storm delayed the concert by an hour. In Houston, the intense heat forced the relaxation of a rigid rule—Mr. Toscanini rehearsed in shirt sleeves, shedding his traditional alpaca jacket.

Cleveland boasted the largest audience—9,500, in the Public Auditorium. Pasadena was host to two concerts because the Los Angeles auditorium was not available. In Washington, Mr. Toscanini had his first meeting with President and Mrs. Truman. Elsewhere, he met Americans of every type—workers, students, housewives, politicians, musicians and business men. They followed him on the streets, respectfully, but usually armed with cameras. The orchestra men took so many pictures that those of Mr. Toscanini were ruled out of a contest for the best photograph. The Sun Valley outing was one of the high points, and sightseeing was fervently indulged in, by one and all.

The inclusion of Dixie on several southern programs was a matter for almost hysterical delight. Otherwise, programs were conventional, but played with the mastery which radio audiences have come to expect from conductor and orchestra. RCA Victor, which sponsored the tour, expressed gratification, as did NBC, Mr. Toscanini, and all of the men of the orchestra.



Riding the ski-lift in Sun Valley



In shirt-sleeves in the Houston heat



Leading the "Sad Symphony" of merrymaking orchestra players

London Hears Milhaud Festival

By EDWARD LOCKSPEISER

London

SPRING in London has brought a minor festival of recent works by Darius Milhaud, conducted by the composer on his first visit to England since the war. Two broadcast concerts of his orchestral works, a relay of the Belgian radio production of his opera *Les Euménides*, and a performance of that contrapuntal tour de force, his fourteenth and fifteenth string quartets, designed to be played first separately and then together as an octet, revealed the one-time member of Les Six, now approaching the age of sixty, as a composer of undiminished vigor, irrepressible and still youthful verve, buoyancy, and good humor.

There is surely not living today a composer so fertile, so abundant in ideas, or so frequently inspired as Milhaud. In order to produce, this prolific composer, who has just reached his Op. 300, hardly needs to ponder, to reflect, or to live through the laborious agonies of creation. He seems to produce music as naturally as a tree blossoms into flower—as naturally, as lavishly, and often as beautifully. What a salutary phenomenon is such a child of nature among composers. What a refreshing experience to come upon contemporary music that does not seek, search or explore, but that comes into life, in all its civilized complexity, with no more seeming effort than the songs of the birds.

Milhaud, it seemed from these concerts, does not evolve; he is many composers in one. He moves about in many different styles with the ease and dignity, as Virgil Thomson has aptly put it, of a seigneur surveying the period furniture in his château. Kentuckiana and Le Bal Martini-quais, which received on this occasion their first London performances, were evocative of Scaramouche and the Saudades do Brazil—music spiced with a pawky sense of humor, inspired by the commonplace.

THE materials out of which these works are made are nothing more than, let us say, the musical equivalents of a chair or an old hat. Any old theme will do, and in these works by Milhaud any old theme does somehow, quite miraculously, become transformed into music that is new and fresh and vital, in much the same way as Vincent van Gogh was able to transmute a commonplace yellow chair or his homely old shoes simply by painting them. In this sense, Milhaud partakes not only of the boldness of Van Gogh but also of the agility, verve, and humor of Emmanuel Chabrier and Erik Satie, who are his musical ancestors. Clearly, after Debussy and Ravel, after Roussel, Schmitt, and Koechlin, Milhaud is the composer of today who has been able to give new life to an older aspect of the many-sided French genius in music. I think it was Vincent d'Indy who said that in Elysium Chabrier would fittingly play the role of comic among the angels. The eccentric Satie was another angel of drollery, and so is the Milhaud of Kentuckiana and Le Bal Martini-quais.

Milhaud's Third Symphony, with its thunderous finale in the form of a Te Deum for chorus and orchestra is quite another matter. The ghosts of both Berlioz and Stravinsky seemed to have haunted the composer here, in the second and fourth movements particularly, although his native Provence is unmistakably evoked in one of those lithe and vivid pastoral movements of which he alone has the secret. The first movement is built on proud, clear-cut themes, symbolizing the strife and conflict of war.

The Third Symphony was, in fact, commissioned by the French government on the occasion of the composer's return to France after the war, and the Te Deum was conceived as an ode of thanksgiving.

MILHAUD'S *Les Euménides*, the libretto of which is an adaptation by Paul Claudel of the tragedy by Aeschylus, was first produced in Brussels last year under the direction of Franz André. It is one of Milhaud's most ambitious efforts in the polytonal technique with which his name has been associated. A brilliant analysis of the opera is contained in the book on Milhaud by the distinguished Belgian champion of his work, Paul Collaer, who argues that *Les Euménides* will win a place in contemporary opera alongside Berg's *Wozzeck*.

However this may be, Milhaud is able to approach the Greek tragedy not in a spirit of raging conflict so continuously evident in the work of the Central European composers, but in a mood of tolerance and charity. He does not disclose the fears and anxieties of his characters simply to leave the listener peering helplessly into despair, however terrifyingly these characters are portrayed. His music is a positive art, the art of a free man and a man of faith. Especially memorable are Pythia's archaic-sounding prayer at the beginning of the opera, spoken to the accompaniment of only percussion instruments, and the magnificent spoken chorus of the Furies at the end of Act II, in which they express their horror at Athene's decision to appoint a human court of justice for Orestes. These spoken choruses are built on rhythmic patterns that create effects of tremendous primitive force. By contrast,

the inspired presentation of the goddess Athene, not by one voice, but by three voices singing simultaneously, produces an impression all the more other-worldly. These three voices sometimes sing in unison three octaves apart, sometimes in harmony, but are more often disposed so that the soprano sings the words while the mezzo-soprano and contralto play around the soprano line in counterpoint on vowel sounds, creating the unearthly effect of the voice of the goddess speaking from the wind or the clouds. At the end of the work, a triumphant processional, daringly dissonant with its tier-like, multi-dimensional combination of keys, ends harmoniously on the most conciliatory chord known—the bland, peaceful chord of C major.

AT the end of his European tour, Serge Koussevitzky, another unfamiliar figure to the younger generation, is re-conquering London in a series of concerts he is conducting with the London Philharmonic. Unbounded enthusiasm was let forth in the Albert Hall to acclaim the obsessional and overpowering intensity of Mr. Koussevitzky's readings of Tchaikovsky's Fifth Symphony, Debussy's *La Mer*, the *Prelude to Moussorgsky's Khovanchina*, and Prokofiev's *Classical Symphony*. The critical spirit is dulled, or betrayed perhaps, in the presence of such memorable interpretations. Aside from their magnetic and radiant power they are extremely individual, not to say unorthodox, in regard to tempo and rubato. We have certainly not heard the second subject of the first movement of the Tchaikovsky symphony be deliberately made to drag with such an almost unbearable sense of despair, langor, and nostalgia; nor



Darius Milhaud

have we heard the vivacious second section of *La Mer* so brightly and fiercely illuminated; nor the foreboding gloom of the Moscow dawn depicted in the *Prelude to Khovanchina* so tragically accentuated. If in the hands of a lesser man such exaggerations would be thought to indicate nothing more than personal extravagance or vanity, with Mr. Koussevitzky they convince the hearer as do the bold visions and transformations of a great and original artist, aware constantly of the more-than-life-size character he is attempting to portray and courageous enough to pursue his romantic visions to their end. Mr. Koussevitzky appears not to have stood still during recent years. Since his last appearance in England, at the London Music Festival, before the war, the 76-year-old conductor has, in this first concert of his series, given proof of an even greater maturity of artistic judgment, an even wider humanity, an even more penetrating and all-embracing genius.

American Music Festival In Capital

Washington

THE National Gallery's seventh American Music Festival, under the general direction of Richard Bales, opened on May 7. The first of the five programs scheduled was played by Maurice Wilk, violinist, and Philip Fradkin, pianist. They presented Gail Kubik's *Sonatina*, a sonata by Walter Piston, Norman Dello Joio's *Variations and Capriccio*, and the first performance of Ned Rorem's *Sonata in Four Scenes*. The showy first movement of Rorem's sonata is marked "wild but steady." It drives home its theme with sledge-hammer tactics but lacks development. The second movement, a short waltz, and a plaintive movement called *A Funeral*, lead to the brilliant last movement, *A Final Dance*.

At Constitution Hall, Howard Mitchell led the National Symphony in its final performances of the season. An all-Tchaikovsky program avoided the usual vexations of such a concert because of Mr. Mitchell's restraint. Rudolf Firkusny's appearance in this program was cancelled because of the pianist's infected hand, and orchestral works were substituted. A special concert in observance of Jewish Music Month and the local Festival of Jewish Music presented Cantor Joseph Barkin as soloist. In the last concert, Ruggiero and George Ricci were soloists in Brahms' *Double Concerto*.

Also at Constitution Hall, the Philadelphia Orchestra offered its final concerts of the season, with William Kapell and Artur Schnabel as soloists. Concerts were given by the Robert Shaw Choral, the Augustana Choir, and the Westminster Choir; two programs were presented by

Ballet Theatre; and recitals were given by Alec Templeton, Jussi Björling, Burl Ives, Elena Nikolaidi, and José and Amparo Iturbi.

At the Phillips Gallery, programs were offered by Jule Zabawa, baritone; Sidney Forrest, clarinetist, with Faith Forrest, pianist, and Raoul da Costa, violinist; George Bennet, violinist, and Edwin Davis, pianist; and Bernice Rabin, pianist.

In addition to a series of scheduled concerts, the Budapest String Quartet gave three special concerts at the Library of Congress, in April. The first was given for the staff of the library, members of the District of Columbia Library Association, and the local chapter of the Special Libraries Association. The second concert celebrated the twentieth anniversary of Mischa Schneider's debut with the ensemble. The program was the same as that played in Batavia, Java, in 1930, when the cellist joined the quartet. The third special concert, with Clifford Curzon as assisting artist, observed the sesquicentennial of the Library of Congress. This anniversary was also celebrated by a piano recital by Rudolf Serkin.

The Friends of Music at Dumbarton Oaks presented a concert of music by Samuel Barber, on April 1. The composer accompanied Eileen Farrell in *Three Songs* from the *Poèmes Français* of Rainer Maria Rilke, composed for the occasion. A chamber orchestra, conducted by William Strickland, and Rudolf Firkusny also participated in the program.

Paul Callaway conducted the Washington and Cathedral Choral Societies and the Washington Cathedral Choir in Elgar's *The Dream of Gerontius*. The soloists were Eunice Alberts,

William Hess, and Edwin Steffe. Richard Dirksen was at the organ. The final program in the American University Chamber Music Society's historical series was devoted to music by Webern, Prokofiev, Copland, and Emerson Meyers. Mary Alyce Bennett, contralto, accompanied by Harry McClure, sang the revised version of Hindemith's *Das Marienleben*. Programs have also been given by Rolande Falcinelli, organist; the Chamber Chorus of Washington, Paul Callaway, director; the chancel choir of the National Presbyterian Church, Jack Fisher, director; Karl Doktor, violinist, and Anthony Markas, pianist; and the Howard University Choir, Warner Lawson, director, with Edward Matthews, Bessie Mayle, and Chauncey Brown as soloists. Stanley Weiner was the violin soloist in a concert for the Georgetown Concert Group given by the National Gallery Orchestra. Carolyn and Earl Blakeslee, soprano and tenor duo, and the choral groups of Washington-Lee High School, directed by Florence Booker, were heard in programs at the National Gallery.

Ensembles and recitalists who have appeared at the Phillips Gallery include the Juilliard String Quartet; Beverly Somach, violinist, and Juliette Arnold, pianist; Alice Anderson Hufstader, who gave a lecture-recital on seventeenth-century English songs; Charlotte Blocher, soprano, assisted by Olga Blocher, flutist; Odette Hertz, violinist.

Additional programs have been given in Washington by Barbara Troxell, Howard Jarratt, Maria Kurenko, and the American University Chamber Music Society.

—CHARLOTTE VILLÁNYI



Scenes from two student operas produced at the University of Indiana with Ernst Hoffmann conducting and Hans Busch as stage director. At the left, Lukas Foss' *The Jumping Frog*, based on a Mark Twain story. At right, *The Veil*, by Bernard Rogers, to a libretto by Robert Lawrence. The scene is laid in an insane asylum

Indiana University Presents New Foss And Rogers Works

Bloomington, Ind.

THE world premieres, on May 18, of two operas—Bernard Rogers' *The Veil* and Lukas Foss' *The Jumping Frog*—gave additional evidence of the growing national importance of the Indiana University opera department, under the guidance of Wilfred C. Bain, dean of the university school of music; Ernst Hoffmann, the musical director; and Hans Busch, the stage director. The productions of these two American operas represented the continuation of an interest in contemporary music that had been demonstrated two years ago, when the Indiana University opera department presented the first performance of Kurt Weill's *Down in the Valley*.

The libretto of *The Veil* was written by Robert Lawrence, conductor of the Phoenix, Ariz., Symphony. In one act, *The Veil* is a work of great dramatic intensity, taking place in a madhouse outside London in the early nineteenth century. Lucinda, a young girl, has been committed to the madhouse by her brother, who is seeking to deprive her of an inheritance. She is frightened into believing that her mind is actually deranged, until Dr. Keane, a young consultant, enables her to re-establish her faith in herself. Dr. Betts, the director of the institution, falls in love with Lucinda, becomes jealous of Dr. Keane, and tries to persuade her to marry him. In a weird scene, during which the inmates surround the couple, Dr. Betts endeavors to make her go through with the ceremony. Lucinda refuses, however, and before Dr. Keane and the attendants can come to her rescue, Dr. Betts strangles her with the veil he had bought for her to wear as a bride.

The music for this drama is as impressive as the text. Marked by considerable inventive power, it is by no means a mere accompaniment to the action on the stage, for it demonstrates an organic unity somewhat reminiscent of Alban Berg's *Wozzeck*. By the occasional use of polyphonic devices, Rogers achieves great conciseness of expression, and effectively reflects the atmosphere of the madhouse. Despite its constructional features, however, the score is natural, and always seems to have its origin in dramatic necessity.

THE JUMPING FROG stems from an aesthetic and stylistic viewpoint far removed from that of *The Veil*. Foss' score manifests considerable rhythmic force and orches-

tral skill; eclectic in character, the music suggests styles ranging from Wolf-Ferrari to Kurt Weill. Unlike Rogers' uncompromising music, Foss' opera, like those of Weill, attracted the audience immediately, by virtue of its reference to American folk-lore and its undeniable melodic charm.

The *Jumping Frog*, in its dramatic version, was drawn by Jean Karsayina from Mark Twain's story *The Celebrated Jumping Frog of Calaveras County*. The first scene, a ramshackle bar, shows Jim Smiley boasting about the exploits of his remarkable frog, Dan'l Webster, which can jump farther than any other frog in the county. Lulu, the town belle, and Uncle Henry, the barkeeper, are listening to his account when the Stranger enters. Expressing skepticism about Smiley's story, the Stranger challenges him to a frog race, and asks him to find another frog for the competition. While Smiley is out of the room, the Stranger grasps Dan'l Webster and fills him full of quailshot.

In the second scene, laid in the public square, Uncle Henry exhorts the townsfolk to place bets on Dan'l. Even the craphooters stop their game to place their money on the fabulous frog. The Stranger and Lulu, who in the meantime have engaged in an amorous passage, arrive with a rival frog, and the race begins. To the dismay of Smiley and his fellow-townpeople, Dan'l is unable to budge. A chorus of dismay is

heard as the Stranger starts off with his winnings. Meantime Smiley notices an unhappy look about Dan'l, and discovers the quailshot. With the aid of the townsfolk, he takes the money back from the Stranger and runs him out of the county.

The performances were well prepared and imaginatively staged by Mr. Busch. The three principal singers in *The Veil* were Juliana Larson, Pete Smith, and Lee Fiser. In

The Jumping Frog, the cast was headed by Alton E. Wilder, Lou Herber, and Charles Campbell. Mr. Hoffmann conducted both operas.

In the course of Foss' visit to Bloomington in connection with the premiere of *The Jumping Frog*, the university chorus and orchestra presented the young composer's cantata, *The Prairie*, in the University Auditorium.

—PAUL NETTL

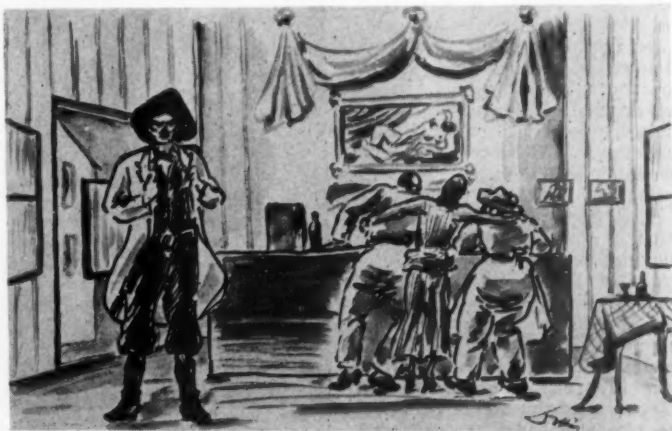
Jumping Frog Shares Bill With Bach And Blitzstein

THE first New York performances of Lukas Foss' opera, *The Jumping Frog*, were given by the After Dinner Opera Company on June 7, 8, 9, and 10, in the Master Theatre, at 103rd Street and Riverside Drive. The new work shared a triple bill with Marc Blitzstein's *Triple Sec*, and a staged version of Bach's *Coffee Cantata*, given under the punning title of *Grounds for Marriage*. The bill marked the opening of a summer season by After Dinner Opera, which made its entry upon the New York scene earlier this year with a triple bill consisting of Gustav Holst's *Savitri*, Meyer Kupferman's delightful *In a Garden*, and Mark Bucci's *The Boor*.

Richard Flusser, artistic director of the young company, served as stage director for all three operas. As yet, the group has not achieved quite the professionalism it will need if it is to make a permanent success of its fresh and unhackneyed repertoire. All three of the new produc-

tions were a trifle high-schoolish in tone, for Mr. Flusser tends to treat every amusing situation as low comedy, resorting to horseplay and slapstick when a more discreet technique would have served his purpose better.

The *Jumping Frog* was marred by fewer distracting devices than the other pieces, and some moments—such as the one sketched by B. F. Dolbin on this page, in which Lulu, Smiley and Uncle Henry watch Dan'l as he displays his prowess at jumping—were convincing and witty. Bach's *Coffee Cantata*, an even more dismal bore on the stage than in its original non-dramatic version (since it has no action to justify giving it in a theatre), was doomed from the outset, for the players had neither wit nor period style, and they did not sing the music well enough to deflect attention from their deficiencies and those of the book. Blitzstein's *Triple Sec* was innately so funny that it was not seriously damaged by the crudity of its presentation.



The *Jumping Frog* in its New York version, given by the After Dinner Opera

Drawing by B. F. Dolbin

SINCE the After Dinner group employed a piano rather than an orchestra, the instrumental values of the Foss score of *The Jumping Frog* were lost. The vocal parts were, however, competently set forth by Burton Trimble, Tina Prescott, Paul Ukena, and others; and Mr. Foss' presence at the piano on the opening night kept the music moving in dynamic fashion. As did Paul Nettl, I found the score eclectic in its references. Its tone seemed to be essentially that of early Kurt Weill and the other Central European composers who became fascinated by American popular idioms. While Foss writes more like an American than Weill, a dry cynicism often creeps into the score, and removes it in mood from the ambling colloquialism of Mark Twain's story. Some of the lyrical passages, to be sure, are warm and simple, and most

(Continued on page 35)

Ballet In France: Past And Future

By AUDREY WILLIAMSON

EVERY artistic renaissance has its roots in the past; although it may seem simply the product of a contemporary impact, it will still carry within it echoes and creative rhythms drawn from many different heritages. The sense of rebirth that pulses through French ballet today, like the sap giving new life to a winter-deadened tree, is in the widest sense, therefore a renewal; and the renewal is not only national but cosmopolitan. Its direct ancestor is the Diaghileff Russian Ballet of the immediate past; but Russian ballet in its turn derived from the French, and the romantic period ballet that saw French dancing and choreography in its finest flower had its roots deep back in the dance-drama of Noverre, the court ballets of Louis XIV, and their still more remote origins, the Italian banquet-ballet and *Commedia dell'Arte*. Even then the historical pattern is incomplete; for ballet is a fabric woven of many complex strands, and the influences of musicians and painters play as large a part in its composition as those drawn from choreographers and dancers.

It is not by accident that a great deal of ballet criticism is still written by music critics; for music is the foundation-stone of ballet, and in the birth of classical ballet it was such musicians as Beaujoyeux, Lully, and, later, Rameau who acted as midwives. Of these, the first two were Italians, whose careers were intimately bound up with the development of ballet in the French court and the first subsidized theatre; the third, Rameau, was a composer of the highest distinction. "The songs, exquisite as they are," writes E. J. Dent of Rameau, "seldom have the passion or grandeur of Handel's; on the other hand the choruses and ballets are magnificent." One of the direct causes of the later decadence of ballet in France was the failure of the art to maintain this tradition of the highest musicianship in ballet scores.

THERE were other causes for these waves of decadence that have periodically engulfed French ballet. One was the degeneration, within the classical ballet, of the art of mime, and the failure to draw into the theatre the finest dramatic and literary talents. Noverre left France, to spread his theories of dance-drama in opera houses throughout Europe, because Paris in the eighteenth century had already forgotten the days when Molière collaborated with Lully in the writing of ballet comedies. The traditions of characterization in choreography were established elsewhere; and French ballet, for all its brilliant exponents, remained below the highest level of ballet progression. The brief blaze of the romantic ballet, like an evening star in an enveloping twilight, alone lit up the scene in France throughout the nineteenth century and the first decades of the twentieth century.

The advent of romantic ballet



Eileen Darby

In front of the bullfight arena, one of the colorful scenes from the *Roland* Petit version of *Carmen*, which won great success in New York last autumn

constituted a revolution; and although in actual chronology it came somewhat later, its inspiration derived from certain lines of thought set in motion at the time of the French Revolution. To understand this inspiration, and the breaking-away from traditional ideals it represented, we must remember the predominance of themes from classical mythology in ballet, from the period of Louis XIV onwards. The revival of classical learning that we call the Renaissance penetrated into ballet as into other forms of art, and its effects persisted in this medium far longer than in any other. France has remained faithful to classical mythology as a source of inspiration up to and during the present decade. Indeed, it was probably the French influence that introduced classical subject matter into Russia and into the Diaghileff Russian Ballet in the 1920s, when Serge Diaghileff drew so largely on French talent for his scores and décors.

This instinct for the classical in form and content is, of course, a feature not only of ballet but of French art generally. Racine, perhaps the greatest of French dramatists, turned to Greek tragedy for his themes as characteristically as Shakespeare turned to Plutarch, Holinshed, and Italian authors; the classical severity of the Alexandrine couplet has dominated French dramatic verse from Molière, Corneille, and Racine down to Edmond Rostand. In art, neo-classicism influenced many of the greatest French painters up to the time of Delacroix and the romantic revolution; it was the prevailing element in the work of Nicolas Poussin and Claude Lorrain; it can be seen in its purest and most crystalline form in the works of David and Ingres; and it can be traced even in the stylized architectural constructions of the post-impressionist Cézanne. Impressionism broke away from the classical influence entirely, however, and the earlier period of the romantic ballet saw a corresponding reaction among painters and poets against the formal clas-

sicism of the First Empire.

In literature, the anti-classical trend of romanticism was not national but international. The works of Scott, Byron, and Heine influenced the creators of French Ballet no less than those of Hugo and Musset. A legend by Heine that inspired Gautier to write the greatest of French romantic ballets, *Giselle*; and the most famous of the ballets danced by Taglioni, *La Sylphide*, has a Scots folklore theme whose style has much in common with the romances of Sir Walter Scott.

ANOTHER influence was at work in the creation of the French romantic ballet. This was political. It derived in part, like the French Revolution itself, from the writings of Rousseau and the new democratic interest in the peasant and in rural life. It was a new humanism, scattering the mythological heroes like chaff before the wind, and putting in their place the village girl, *Giselle*; the attractive Scot, James; the glowing, folk-dancing gypsies of Fanny Elssler. It coexisted, with



Lipnitski

Serge Lifar coaches Mlle. Lafon and M. Kalioujny in his ballet entitled *Zadig*

a spring-like vitality, alongside the passion for the faëry. The two interests meet in the character of *Giselle*, where the intensely human young girl of the first act is contrasted with the tragic and seductive wraith of the second.

The inspiration of these two distinct styles was, of course, not entirely literary and political. Technical influences played their part as did the styles of individual dancers. The developments of dance technique made possible by the introduction of dancing on full point, opened up new opportunities for the suggestion of fantasy. With her increased velocity in pirouette, her ability to glide across the ground without seeming to disturb the petal of a flower, the dancer was able to suggest visual poetry of a new order. Taglioni, lightest and most intangible of dancers, dancing with glimmering wings in a radiant simulation of flight, possessed the special equipment to give the transformation beauty and life.

But in this very renaissance of the art there were already the seeds of decline. The delicate imaginings lost their virgin freshness and degenerated into a formula. Technique, from being used purely as an expression of poetry and flight, hardened into a diamond-like brilliance, exploiting the dancer's means without a choreographic end. When the dancers of the romantic period retired or emigrated abroad, nothing remained but a brittle shell where there had once been the finest gossamer of living artistic tissue.

DURING this period, France, for the first time, ceased to be the center of the international ballet scene. Russia, with a vigorous ballet of its own bursting into opulent flower, had already used French talent, over a period of years, in a fertilizing process. Charles Ludwig Didlot, a pupil of Auguste Vestris, had in 1801 gone to St. Petersburg as *maître de ballet*; and in 1847, at the tail-end of the romantic revival, another pupil of Vestris, Marius Petipa, followed him, and ultimately became the creator of a new school of Russian classicism. The visit of Jules Perrot, who, with Jean Coralli, choreographed *Giselle*, further extended the French romantic influence in the middle of the century by adding that ballet and the Hugo-inspired *Esmeralda* to the Russian repertoire.

The French school became the Russian school, with a new purity and extension of line, and, later, an additional strength and dexterity bequeathed by visiting Italians. While ballet in Paris forgot the lessons of romanticism, and degenerated into a form of leg-show or balletic *opéra bouffe* (its highest level was reached with *Copélia*, which survives only through the music of Delibes), in Russia the romantic ballet, culminating in *Le Lac des Cygnes* and Michel Fokine's exquisitely modelled evocation, *Les Sylphides*, received a new national impetus. When we speak of classicism in ballet today (Continued on page 41)

MEPHISTO'S MUSINGS

AN INTERNATIONAL scandal was created by the opening performance in Paris, on May 8, of Les Ballets Américains, a dance company headed by Ruth Page, Bentley Stone, and José Limón, which flew across the Atlantic to give the French audience a sample of contemporary American choreography.

The Théâtre des Champs-Élysées, where Serge Diaghileff's memorable productions were staged a generation ago, was filled with notables that evening. There were titled and untitled blue-bloods and imitation blue-bloods, famous musicians, poets, painters, actors, and dancers. In the boxes and parterre seats, beautifully groomed women and distinguished-looking men in *tenue de soirée* upheld Paris' reputation for elegance in dress. "An exceptional audience," exulted Gabriel Dussurget, the manager. "Tout Paris est ici."

The curtain rose first for Scrapbook, a set of short divertissements designed to introduce the various members of the company. The first two sections, in which Miss Page did not appear, passed by calmly enough. But when the head of the company made her first appearance, wearing a surrealist costume with a large eye over her stomach and carrying a third arm of plaster-of-paris in her piece called Delirious Delusion, loud booing and hissing greeted her from the balcony. At the end of the piece the cries were even louder and more disagreeable, and Miss Page had to summon up the courage of an experienced trouper to return for a curtain call.

THIS was merely the prelude to a barrage such as few foreign guests of the Paris stage have ever experienced. A pandemonium of disapproval was elicited by Miss Page's most celebrated ballet, Frankie and Johnny, a popular and permanent repertory item in the United States over the last twelve years. At the end of the evening Darius Milhaud, the most renowned composer in Paris, was booed by his home audience for the first time in his career, after he had taken over the baton from the troupe's regular conductor, the American Emerson Kailey, to direct the local premiere of his score for Miss Page's Edgar Allan Poe ballet, The Bells. "How can this be?" I asked Janet Flanner (Genêt of the *New*

Yorker), an old hand at assessing Parisian reactions from an American point of vantage.

"I really can't understand it," she confessed, "unless they are affronted because Frankie and Johnny treats the subject of death in a farcical manner. Death is an entirely serious affair to the French mind, and a joke about it is likely to seem in bad taste."

But Miss Flanner knew, and we all knew, that this explanation, however much to the point it might be in the particular case of Frankie and Johnny, could not account for the vituperative rejection of the whole bill of Les Ballets Américains. Moreover, the objection seemed to come entirely from the balcony, and to be aimed specifically at Miss Page, who was responsible for bringing the company to France. "Tout Paris," in the seats lower down, applauded the performers as heartily as gloved hands and decorous aristocratic reserve permitted.

During the next few days the facts gradually came out. First of all, Miss Page received a letter from Jean-Jacques Etchevéry, maître de ballet of the Opéra-Comique.

"HAVING been present last evening at the premiere of your Ballets," wrote Mr. Etchevéry (in French), "it is a pleasure and a duty to communicate some of my impressions to you without delay."

"Above all else, I was painfully impressed not only by the discourteous attitude of certain elements of the public, but also by the fact that they were visibly and systematically opposed in advance to certain of your conceptions and performances."

"With many of my friends, I reacted vigorously against an attitude so evidently partisan."

The full implication of Mr. Etchevéry's reference to "certain elements of the public" soon became clear, as further facts be-

came known. The demonstration was prearranged by members of the Paris Opéra Ballet, many of whom, according to eyewitnesses in the balcony, took a leading part in the vocal attack upon Miss Page and the company. They were still disgruntled because of the frigid reception accorded them in New York in September, 1948, when the City Center was picketed by a group of American dancers who objected to the presence of the maître de ballet, Serge Lifar, because of his established wartime collaboration with the Nazis. This was the Paris dancers' retaliation for the opposition of a segment of the New York public, and also for a second grievance—the lukewarm response of the New York critics to the guest appearances this past April with the Ballet Russe de Monte Carlo of Yvette Chauviré, former prima ballerina of the Paris Opéra Ballet. As one of Mr. Lifar's principal male dancers said with obvious satisfaction in conversation after the opening of Les Ballets Américains, "It will be difficult for American dancers to appear in Paris after this evening."

THE attack was not continued at subsequent performances of the American ballet, whose season continued for three weeks. Some of the newspaper critics roasted Miss Page and the company without mercy, and the critic of *Le Monde* appeared to function wholly as a spokesman for the Opéra contingent. A majority of the reviewers, however, maintained a professional aloofness from emotional involvement, and praised those aspects of the repertory that seemed novel and strong.

After a few dismal evenings when it would have been safe to shoot deer in the Théâtre des Champs-Élysées, favorable word-of-mouth reports began to bring audiences to the theatre in constantly growing numbers. Neither a hiss nor a boo was heard again.

When the closing date arrived, the company was playing to audiences that would have warranted an extension of the engagement if the theatre had not already been booked by Hildegarde.

Mr. Lifar's personal role in the attack on Les Ballets Américains remains a matter for conjecture. Whatever the extent of his own immediate part may have been, however, the enterprise was designed to bolster up his position as the leading figure in the Parisian dance world, and to compensate for the humiliation he and his company suffered in New York.

The pro-Lifar, anti-Page cabal may well prove to be a boomerang for Mr. Lifar, whether or not he himself set it in motion in the first place. About ten days after the demonstration, one of the directors of the Paris Opéra tendered formal apologies to Miss Page, and took obvious pleasure in telling her, in advance of any public announcement, that the Opéra had that very week engaged Roland Petit, choreographer of the successful Ballets de Paris, to stage a large-scale new work at the Opéra next season—a privilege hitherto usually reserved for Lifar. Several Parisians told me hopefully that the attack on the American ballet might well speed toward a conclusion Mr. Lifar's long reign as the spoiled darling of the Paris Opéra Ballet and the French dance world in general.

DOMINATION of the ballet at the Opéra by such a figure as Lifar would be hard to explain anywhere except in Paris. His ballets—at least, the dozen or more I have seen—are monuments of empty posing and sterile, repetitive formulas of movement and design. Yet he is enabled to produce several new pieces each year at this government institution, often (as in the case of his newest spectacle, *Le Chevalier Errant*, a work about Don Quixote, with a score by Jacques Ibert) with an elaborateness of investiture no unsubsidized ballet company could begin to afford. Mr. Lifar's outlook, a relic of the last decadent years of the once vigorous diaghileff era, is a complete obstacle to any fresh and progressive development of dancing at France's largest and most important national theatre, for he clings persistently to his superficialities, untouched by the major dance developments of the last twenty years.

Only in Paris, as I have said, is this situation understandable. For in all its artistic manifestations, Paris now appears to have only one desire—to get back where it was before the war. As lively as ever on the surface, it is at its artistic core a dead city.

The chief Parisian criterion of artistic judgment in all fields is *le bon goût*—good taste (how I came to despise the term in the one short month in which I heard it mentioned every day!). *Le bon goût* is principally a figment of the designers' and coutouriers' imagination. It is a matter, wholly and simply, of outward decorative appearance. A production that is not attractively dressed and mounted, according to Parisian standards, is likely to be damned from the outset, whatever the intrinsic vigor of its ideas may be.

(Continued on page 42)



DANCING AMERICANS IN PARIS

A French photographer thought the dancers of Les Ballets Américains should have looked like this when they danced in Paris. Left, Bentley Stone as Johnny. Center, Ruth Page as Frankie. Crouching, Kenneth MacKenzie as Billy Sunday. Right, José Limón and Pauline Koner in a lift from *La Malinche*

Overflow Audiences Attend Eastman Festival Of Music



Howard Hanson discusses the programs of the annual Festival of American Music, sponsored by the Eastman School of Music, in Rochester, with Marie Simmelink Kraft, soprano, one of the participating artists, while four of the composers represented in the festival look on—Herbert Elwell, Robert Delaney, Wayne Barlow, and Herbert Inch. Mr. Hanson directs both the school and the festivals

By ROBERT A. WYKES

Rochester

THE twentieth annual Festival of American Music, held at the Eastman School of Music from May 4 to 11, also marked the 25th anniversary of the American Composers Concerts, founded by Howard Hanson soon after he became director of the school. Six programs were given during the week, enlisting the services of the Eastman-Rochester Symphony, the Modern Art String Quartet, and the Eastman School Little Symphony, opera department, chorus, and senior orchestra.

The first concert, opened traditionally by Hanson's Festival Fanfare, for brass instruments, drew so large an audience that last-minute arrangements were made to wire loudspeakers in the adjacent student lounge. The program included the first performance of Sinfonietta in C, by Wayne Barlow, a member of the Eastman School faculty. It revealed Barlow in his maturity to be an expert craftsman, well settled in his personal style of employing folk-like melodies and triad harmonies.

Also given their first performances in this concert were Sinfonietta in D, by Herbert Inch, of the faculty of Hunter College; Suite for Judy, ten short movements for piano and orchestra by Frederick Woltmann, of Hollywood, Calif., in which Alfred Mouledous was soloist; Symphony No. 1, by Robert Delaney, of Northwestern University; and Ode for Orchestra, by Herbert Elwell, of the Oberlin Conservatory of Music. The playing of the Inch composition marked yet another anniversary, for the composer had been represented in the first of these festivals, in 1931.

The ballet evening drew its usual overflow and somewhat rowdy audience, whose members heard music by Hanson, Paul White, and William Grant Still as well as a new piece, Music for Ballet, by Walter Hartley. The well-written new Hartley work is most infectious music, and received a repeat performance on the subsequent Pioneers of Music broadcast from the school.

ON May 8 and 9, the Eastman School opera department, under the direction of Leonard Treash and

Ward Woodbury, presented its second successful bill of the season. The theatre was filled both evenings for unflinching entertaining and musical performances of a double bill made up of Gian-Carlo Menotti's The Telephone and Douglas Moore's The Devil and Daniel Webster. Mr. Moore came up from Columbia University for the second performance, and received an almost deafening ovation.

Frederick Fennell, conductor of the Eastman School Little Symphony continued to make unusual and interesting program choices. Bernard Rogers, whose new opera, The Veil, was recently given its premiere at Indiana University, was represented in the festival program by his Japanese Dances, which were characterized by his amazing sensitivity to the most subtle of orchestral sounds. Peter Mennin was represented by his Concertino for Flute, Strings, and Percussion, and a work by James Ming was also played by Mr. Fennell and his group.

The Modern Art String Quartet presented compositions by Elwell, William Bergsma, and Robert Palmer. Bergsma's Quartet No. 1 is a student work, written during his stay at the Eastman School. Elwell's Blue Symphony, for voice and string quartet, provided an opportunity for Marie Simmelink Kraft, soprano, to demonstrate her outstanding musicianship. The work takes its title from a poem by John Gould Fletcher.

The final concert was the annual founder's day program given by the school's senior orchestra and chorus. Of the works offered, those that had been heard before in Rochester were Harris' Third Symphony, Mason's Chanticleer Overture, Mennini's Andante and Allegro Energico, and Barber's Adagio for Strings. New on the program were Lyndol Mitchell's Folk Suite, eclectic, listenable music; and Howard Hanson's Cherubic Hymn, grandiose in style and most inspiring in sound. Strange as it may seem, this was the first time in 25 years that a Hanson work had been given its world premiere in Rochester.

It is interesting to note the number of composers who are or have been connected with the Eastman School of Music and who were represented in the festival programs. The school has now reached the quarter-century mark.

Mennin Work Given Premiere In Dallas Concert

DALLAS.—The Dallas Symphony, Walter Hendl, conductor, ended its 1949-50 season on April 2, when it played the last of the Sunday subscription series. The orchestra gave excellent performances of William Walton's Overture, Portsmouth Point; Debussy's Nuages and Fêtes; Beethoven's Eroica Symphony; and the first performance of Peter Mennin's Fifth Symphony. Mr. Mennin was present and enthusiastically received by the large audience.

An audience of 4,600 braved a torrential rain—severe enough to delay the program—to attend Arturo Toscanini's first appearance in Dallas, when he conducted the NBC Symphony, in Fair Park Auditorium, on May 1. The program included the Overture to Kabalevsky's Colas Breugnon, Tchaikovsky's Sixth Symphony, Brahms' Variations on a Theme of Haydn, the Scherzo from Mendelssohn's A Midsummer Night's Dream, and Ravel's Second Daphnis and Chloe Suite. As an encore Mr. Toscanini conducted Sousa's The Stars and Stripes Forever. It was a memorable evening for all who were present.

Programs have been given here in recent months by Ebe Stignani, the London String Quartet, Alexander Brailowsky, Mariemma and her ensemble of Spanish dancers, Sigmund Romberg and his orchestra and soloists, the Griller String Quartet, Joseph Schuster and Andrés Segovia, Ballet Theatre, and Kenneth Spencer. Erno Daniel, Hungarian pianist now residing in Wichita Falls, where he is conductor of the Wichita Falls Symphony and a member of the music faculty of Hardin College, substituted on short notice as recitalist for Byron Janis, who became ill. Mr. Daniel played an exacting program with excellent musicianship.

The music committee of the Dallas Women's Club presented the duo-pianists Arthur Ferrante and Louis Teicher in recital on April 6, and the Dallas Athletic Club presented Percy Grainger, with Edward and Jeanne Deis, Dallas duo-pianists, in a program on April 21. The Texas chapter of the American Guild of Organists sponsored recitals by Catherine Crozier, Geraint Jones, and Virgil Fox. Mr. Fox's program was shared by the Highland Park Presbyterian Church choir, John Bumpstead, director and soloist, which sang Satie's Messe des Pauvres.

Ruth Kobart, mezzo-soprano, and Robert Spiro, baritone, winners of the National Jewish Welfare Board's 1949 auditions, gave a joint recital under the auspices of the Jewish Community Center. Robert Paden, member of the music faculty of Baylor University, offered a large measure of contemporary music in a piano recital in the Dallas Museum of Fine Arts. Monte Hill Davis, pianist, co-winner last year of the G. B. Dealey award, was heard in the Civic Federation's young artist series. Mu Phi Epsilon alumni presented James Mahis, sixteen-year-old Dallas pianist, in recital in the Museum of Fine Arts.

The Baylor University orchestra and oratorio chorus and the Waco Boys' Choir, conducted by Daniel Sternberg, gave Bach's St. Matthew Passion, in the First Baptist Church, on March 19. Orville J. Borchers conducted the Southern Methodist University choir in a program in the Museum of Fine Arts on May 14. Concerts were also given by the Mustang Band, Oakley Pittman, director, of Southern Methodist University, and the A. & M. Singing Cadets, from Texas Agricultural and Mechanical College, William Turner, director.

The ninth season of Starlight Operetta, sponsored by the State Fair

of Texas, is being given at State Fair Casino, from June 12 to Sept. 3. Charles R. Meeker, Jr., is manager and Lehman Engel musical director. The repertoire includes High Button Shoes, Matime, Brigadoon, Roberta, The Desert Song, and Annie Get Your Gun.

On May 21, the Southern Methodist University school of music presented its annual concerto program, in McFarlin Memorial Auditorium. Paul Van Katwijk, Oakley Pittman, Orville J. Borchers, and Philip Williams served as conductors of the university symphony for the soloists.

—MABEL CRANFILL

Opera Groups In Los Angeles Give Three Works

LOS ANGELES.—Smetana's The Bartered Bride was given by the county-sponsored Guild Opera Company, on April 21, as the second event of the Los Angeles Music Festival. Carl Ebert's staging made the most of the libretto's comic elements, and was particularly resourceful in the handling of the larger scenes. Jan Popper conducted with a fine feeling for the score's folk qualities. Vocal honors went to William Olvis, who sang Jenik. Other roles were capably sung by Jean Fenn, Ralph Isbell, Stephen Kemalyan, and Henry Timmerman. The production was given two repetitions in other neighborhoods.

The final event of the Los Angeles Music Festival was a concert on April 28, in which Franz Waxman conducted the festival orchestra in what was believed to be the first West Coast performance of Mahler's Ninth Symphony. Despite Mr. Waxman's valiant efforts, much more rehearsal would have been required for the performance to achieve anything like the composer's intentions. William Kapell was heard in the same concert as soloist in Prokofiev's Third Piano Concerto.

One of the most interestingly staged of recent opera productions was Benjamin Britten's version of The Beggar's Opera, presented jointly by the music and drama departments of the University of California in Los Angeles, on May 24, 25, 26, and 27. Henry Schnitzler, stage director, ranged the ever-present chorus in balconies and on stairs at the rear of William Hricz's ingenious setting. The different scenes were played out in various parts of the forestage, where the properties were shifted to indicate scene changes. Jan Popper had trained the singers, and his conducting of the score was delightful in its precision and surety of effect. While the voices of the singers were not remarkable, they were employed to their best advantage. Leading roles were taken by Milton Hammerman, Robert Rodgers, Dick Patterson, Marcelline Decker, Colleen Wilson, Robert Gurnee, and Henry Morgan.

Donizetti's Don Pasquale was given on May 17, 19, and 20 as the season's final presentation of the University of Southern California's opera department. Carl Ebert's staging again realized the comic possibilities of the libretto without recourse to tasteless exaggeration. The English translation by Donald Alden and Henry Reese was good, and Wolfgang Martin was the conductor. In the alternate casts were Kalen Kermoyan, Clifford Orr, Theodor Uppman, William Chapman, Hendrik de Boer, Harlan Lis, Mami Nixon, Peggy Bonini, Lawrence Larsen, and Jerome Zidek.

Kirsten Flagstad sang a recital in Philharmonic Auditorium, on April 23, and Maro and Anahid Ajemian played in a violin and piano program in Wilshire Ebell Theatre, on April 30.

—ALBERT GOLDBERG

Paris in Spring

(Continued from page 7)

ography do not clarify or sustain, and it makes a long opera even longer. In the cast I heard, the best artist was Mr. Roux, an effective if entirely traditional Mephistopheles. Libero de Luca, as Faust, was out of his element in the big house; one had to hear his surpassingly fine Des Grieux at the Opéra-Comique to appreciate his admirable artistry. The other principals—Marthe Luccioni as Marguerite, Marcel Clavère as Valentin, and Viviane Tubiana as Siebel—were utterly undistinguished.

The Magic Flute, a horrid looking production, was conducted dully by Louis Fourestier. But the role of Tamino was sung by Léopold Simoneau as I have never heard it sung before, with an effortless fluency and limpidity of tone, an exquisite intuitive correctness of accentuation, and a fascinating play of color. Equally remarkable was the noble Sarastro of Henri Médus. I was interested, and secretly relieved, to learn that the Paris Opéra has nobody who can sing the Queen of the Night, any more than we have—or for that matter Covent Garden, where I heard the music reduced to a pulp.

AMONG the treasures of the revived repertoire of the Opéra-Comique is a new production of Louise that is perfection itself. In honor of the fiftieth anniversary of the opera and the ninetieth birthday of its composer, Gustave Charpentier, the management invited Maurice Utrillo to design the settings and costumes. It is safe to say that the opera has never been more appropriately or beautifully visualized. The settings go far beyond being literally correct enough to satisfy the Parisians, who are insistent upon having representations of their city look the way it really does. They are suffused with a pastel softness that captures the patina of the timeworn Montmartre houses, and they possess the peculiar combination of intimacy and spaciousness that is a special quality of the outward aspect of the French capital.

The performance was put on the stage by Louis Musy, who also sang the role of the Father. It is hard to say whether he should receive greater praise as a stage director or as a singing actor. To the smallest detail, the action of the whole cast was perfectly and felicitously achieved. The crowning of the Muse, so often a stuffy piece of conventional operatic pageantry, was as spontaneous as though the entire chorus had decided to embark upon the festivity on the spur of the moment. Louise and Julien behaved as if they were really in love, and even their apostrophe to Paris seemed like something more than a cantata.

Mr. Musy's own performance as the Father was as fine as any I have seen, and certainly the finest since Georges Baklanoff, a generation ago. There was in this characterization all the pitiable conflict between the Father's inbred sense of moral duty and his deep paternal love for his daughter. I do not cry quite as easily as I used to at opera performances, but I was profoundly touched by the final scene, which so often resolves

itself into mere ranting. In this accomplishment he was seconded by the Louise, Géori Boué, a radiantly beautiful woman, a first-class actress, and a singer whose only fault is a tendency to push her voice too hard.

THE new production of Massenet's Manon at the Opéra-Comique rivals that of Louise, both in the charm of its décor (the Cours la Reine scene was particularly enchanting) and in the excellence of its cast. Jacqueline Brumaire, a close rival to Miss Boué in personal beauty, and an even better lyric soprano, gave an impersonation of Manon that was fresh and lively, yet well within the best traditions of the part. Mr. De Luca, as Des Grieux, whose voice is somewhat like that of Giuseppe di Stefano in sound, sang the music with uncommon distinction of style. Jean Vieuille, who sang at the Chicago Civic Opera many years ago, made Lescart a roisterous character without vulgarizing him. As with Louise, the staging was in every way adroit, and the lighting, in this instance, was, I think, continuously the best I have ever seen on the operatic stage. It was in every way a modern performance in its whole conception of the craft of the stage, yet it preserved everything that is desirable from the past.

In the new staging of The Tales of Hoffmann, I liked best the effortless way in which both the décor and the staging attained a fantastic mood without working too hard to get it. Unhappily, the singing was not at all outstanding, except in the case of Miss Brumaire, a lovely Antonia. Nicklaus was impersonated by a man; the change benefited the story, but it required the alto part of the Barcarolle to be sung by an extraneous feminine member of the company.

IHEARD other performances at the Opéra-Comique, but none were quite as interesting, for none of them were newly staged. In Pelléas et Mélisande, Irène Joachim sang Mélisande with a tired and thready little voice, and acted the part competently but with no special distinction. Bizet's Les Pêcheurs de Perles was somewhat questionable as an evening's entertainment, but the Léila of Rosa van Herck was an example of fluid and effortless singing. In Carmen, Raoul Jobin was a familiar figure as Don José, and Solange Michel, while an experienced and effective artist, did not prove to be the solution for the international Carmen problem.

Both opera houses give weekly, and sometimes semi-weekly, ballet performances. The gala performance at the Opéra in honor of the visit of Juliana and Bernhard of the Netherlands was a high point of the Grand Saison. I missed it in favor of the Ravel bill at the Opéra-Comique, but I had seen exactly the same bill earlier in the month. The two novelties were both choreographed by Serge Lifar. L'Inconnue, danced to extremely trivial and opportunistic music by André Jolivet, involved only four dancers—Tamara Toumanova, Mr. Lifar, Liane Dayde, and Michel Renault. It is an impossible piece of balderdash about two soldiers in a ruined house, whose solitude is interrupted first by Miss Dayde, a symbol of Good, who dances off to future bliss with Mr. Renault, and subsequently by Miss Toumanova, a symbol of Evil, who causes Mr. Lifar to dance himself to death. The moral: "A chacun sa destinée" ("To each his own destiny"). Le Chevalier Errant, to a rather brighter score that would be passable if Jacques Ibert had not written much better things in the past, is a much bigger work. In fact, it is about as big as a work can get. People and settings are all over the stage, as Mr. Lifar seeks to tell in "dance, dramatic comedy, and mimodrama," a tale whose theme is thus given in the English translation in the program: "Don Quixote has

now been dead for two years. What if, whilst most men hold him for a lunatic, we were mistaken about him, and he were in the right?" With reference to this theme, the choreography—if such the strummings and posturings and groupings may be so denominated—left me permanently in the dark. The piece was, however, very costly, and the settings and costumes were models of chic taste in stage decoration.

The ballets at the Opéra-Comique, if I may judge from a few samples, belong in another, and much more pleasant world. Here the maître de ballet and principal choreographer is a young dancer, Jean-Jacques Etchegoyen, who combines liveliness of invention with an admirable sense of form. His style is somewhat influenced by both Balanchine and Massine; it is cleaner than Massine's and less ready to indulge in luxuriant eye pictures, and it is more frankly theatrical and better adapted to storytelling than Balanchine's pure neoclassicism. Every one of the three ballets I saw was constantly interesting and full of ideas. La Précaution Inutile, a balletic version of The Barber of Seville, using Rossini's music, was witty, elegant, and dramatically concise, and the performances of Solange Schwarz and Lucien Mars were engaging. L'Amour Sorcier, while not in the least Spanish, was a strong theatre piece. Most incredible of all, in Les Heures he was able to take the time-worn Dance of the Hours, from Ponchielli's La Gioconda, and emerge with a totally new conception, in which the changing hours were portrayed by different groups of boys, all of whom concentrated their attention upon the central feminine figure of Geneviève Kergrist, as the Sun.

TO celebrate the 75th birthday of Ravel, and to pay tribute to Mme. Colette, one of France's most distinguished authors, the Opéra-Comique presented a Festival Maurice Ravel—a triple bill of L'Heure Espagnole, La Valse (with new choreography by Léonide Massine), and L'Enfant et les Sortilèges, whose exquisite book was written by Mme. Colette. I was not able to attend the first night—to my regret, since on that occasion Mr. Massine danced in La Valse (although there was no reason not to



approve of Michel Rayne, who danced the role excellently at the second performance). L'Heure Espagnole was brightly performed in every regard, with blithe décor by Mme. Roland-Manuel, and a good cast headed by Denise Duval, a pert and likeable Concepcion. The Massine swirlings of La Valse were cramped on the relatively small stage of the Opéra-Comique; the ballet might have looked better in the Opéra. L'Enfant et les Sortilèges, one of the most ravishing evocations of childhood fantasy in the whole realm of music, was, unfortunately, only indifferently realized. It was cluttered with very fancy settings, which changed every few moments, by Michel Terrasse, the twenty-year-old grandson of Claude Terrasse, a popular composer of opéra-bouffe of the Offenbach variety in the first decade of the twentieth century. Not many members of the cast were able to sing the exacting music well, though Marthe Angelici was altogether winning as the Child, and Solange Delmas delivered the difficult vocalise of Fire with great bravura. The performances were prepared musically by the admirable André Cluytens. When I heard them, however, they were conducted in expert fashion by one of the younger conductors of the staff, Pierre Dervaux.

(Next month Mr. Smith will write of the instrumental music he heard in Paris, and of the performances he attended in London and Brussels.)

Church Music in Austria

By H. C. ROBBINS LONDON

Vienna

AN important phase of the musical life of Germany and Austria, generally unpublicized abroad, is the activity in the field of music used during the regular services of church. The whole northern part of Germany is primarily non-Catholic. The Protestant services that involve such large-scale compositions as the Bach cantatas are concentrated, however, in such cities as Leipzig and Dresden (both in the Russian Zone of Germany), and are not within reach of this correspondent. A recent series of broadcasts of Bach cantatas from Leipzig, under the leadership of Günther Ramin, musical director at Bach's own church, the Thomaskirche, showed that Protestant church music still flourishes there, and that the standard of performance is still very high. The D trumpets used in the Cantata No. 80 were so exceptional in the delicate, pure tones of their *clarin* register, and the performers were so expert, that the hearer was led to believe that the long German D trumpet is superior to the tiny, shrill instruments built by the French and Americans for performing the difficult high trumpet parts found in Bach's music—or else that the standard of trumpet playing is higher in Germany.

Austria and Bavaria, on the other

hand, are predominantly Roman Catholic. The services are distinguished by the presence of a full chorus and orchestra for the High Mass, which commonly takes place at ten o'clock on Sunday morning. Even in small towns in this region they perform difficult and complicated orchestral masses by Mozart, Haydn, Schubert, Beethoven, and Bruckner. While the standard of performance does not equal that of the trained forces in the larger cities, the local choirs and orchestras play with such great spirit and dignity that it is easy to forgive occasional rough sounds in the strings and strange tones in the woodwinds.

THE average village choir consists of from thirty to forty voices, and is accompanied by an orchestra of corresponding size, with the tympani wedged in a dark corner beside the organ. The size of the group depends on the space available in the choir loft, which is always located in the gallery at the rear of the church. Once, during a wait of several hours between trains in Villach, a tiny town at a railroad junction in the British Zone of Austria, I wandered into the Nicolaikirche, where I heard a most impressive performance of Haydn's Schöpfungsmesse, in which the choir sang the difficult fugues of the Credo and the Dona nobis pacem from mem-

(Continued on page 34)



MUSICAL AMERICA

(Founded 1898)

JOHN F. MAJESKI, Publisher

THE MUSICAL AMERICA CORPORATION

JOHN F. MAJESKI, President
JOHN F. MAJESKI, Jr., Vice-President
WALTER ISAACS, Treasurer
KENNETH E. COOLEY, Secretary
Editor: Cecil Smith
Associate Editor: QUINCY EATON
Managing Editor: JOHN F. MAJESKI, Jr.
Senior Editors: JOHN ALAN HAUGHTON, ROBERT SARIN
Assistant Editors: JAMES HINTON, JR., RAYMOND ERICSON
Assistant Critic: ANTHONY BRUNO
Advertising Manager: MAURICE B. SWAB
Educational Advisor: JEANNETTE ADDISON
Production Manager: EDWARD I. DAVIS
Art Director: WILLIAM MORGAN EVANS
Circulation Manager: JOSEPH MORTON

Executive and Editorial Offices: 1401 Stainway Building
115 West 57th Street, New York 19, N. Y.
Telephone: Circle 7-0520 Cable Address: MUAMER
Subscription Rates: United States and Possessions, \$4 a year; Canada, \$4.50; Foreign, \$5. Single copies, 30 cents
Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright 1950 (R) by the Musical America Corp.

The contents of MUSICAL AMERICA are indexed in the Readers' Guide to Periodical Literature.

MUSICAL AMERICA'S REPRESENTATIVES

United States

ATLANTA
HELEN KNOX SPAIN, Atlanta Hotel.
BALTIMORE
GEORGE KENT BELLows, Peabody Conservatory.
BOSTON
CYRUS DUNCAN, Boston Globe.
BUFFALO
BERNA BENGHOLTZ, Public Library.
CHICAGO
PAULA B. ZWANE, Business Manager, Kimball Hall,
306 South Wabash Ave.
WILLIAM LEONARD, Correspondent,
Chicago Journal of Commerce, 12 East Grand Ave.
CINCINNATI
MARY LEIGHTON, 506 East Fourth St.
CLEVELAND
ELEANOR WINGATE TODD, Apt. 302,
Shaker House, 12931 Shaker Blvd.
DALLAS
MABEL CRANFILL, 5619 Swiss Ave.
DENVER
JOHN C. KENDEL, 414 14th St.
DETROIT
LEONARD DARTY, 1311 Philip Ave.
HARTFORD
CARL E. LINDSTROM, Hartford Times.
INDIANAPOLIS
EDWIN BELTCLIFF, Woodstock Drive.
KANSAS CITY
BLANCHE LERNERMAN, Newbern Hotel, 555 East Armour Blvd.
LOS ANGELES
DOROTHY HUTTENBACH, Business Manager,
432 Philharmonic Auditorium.
ALBANY GOLDENBERG, Correspondent, Los Angeles Times.
LOUISVILLE
H. W. HAUSCHILD, Route No. 1, Buemel, Ky.
MEMPHIS
BURNETT C. TUTTILL, Southwestern College.
MIAMI
EVE TELLEGEN, 333 N.E. 13th St.
MILWAUKEE
ANNA R. ROBINSON, Cadash Tower, 925 East Wells St.
MINNEAPOLIS
ARNOLD ROSENBERG, 1913 Robie Ave., St. Paul.
NEW ORLEANS
HARRY B. LOEB, 1432 Harmony St.
PHILADELPHIA
MAX DE SCHAUMBERG, Philadelphia Bulletin.
PITTSBURGH
J. FRED LISSELY, 1515 Shady Ave.
PORTLAND, ORE.
JOCELYN FOULKES, 833 N.E. Schuyler St.
ST. LOUIS
HERRERT W. COY, 374 Walton Ave.
SAN ANTONIO
GENEVIEVE M. TUCKER, 610 West Summit St.
SAN FRANCISCO
MARJORY M. FISHER, Alexander Hamilton Hotel.
SEATTLE
SUZANNE MARTIN, Seattle Post-Intelligencer.
WASHINGTON, D. C.
CHARLOTTE VILLANTI, 1830 Lamont St., N.W.

Foreign Countries

ARGENTINA
ENZO VALENTI FERRO, Buenos Aires Musical, Paso 755.
AUSTRALIA
W. WAGNER, 10 Beach Road, Edgecliff, Sydney.
HISBY ALLEN, 21 Tintern Ave., Teorak S.E.2, Melbourne.
AUSTRIA
VIRGINIA PLEASANTS, Hq. USFA ODI,
APO 777, c/o Postmaster, New York.
BRAZIL
LISA M. PEPPERCOCK, Caixa Postal 3595, Rio de Janeiro.
CANADA
GILLES POTVIN, 7387 St. Denis St., Montreal.
HUGH THOMPSON, Toronto Star, Toronto.
COLOMBIA
MANUEL DREXNER T., Bogota.
ENGLAND
EDWARD LOCKEYER, c/o BBC: Yalding House,
152-156, Great Portland St., London, W. 1.
FRANCE
HENRY BARBAUD, 3 Square Moncey, Paris 9.
RONALD PENDLETON, 110 Rue Pierre Demours, Paris 17.
GERMANY
H. H. STUCKENSCHEIDT, Berlin-Tempelhof, Thuring 45.
ITALY
GUIDO M. GATTI, La Rassegna Musicale, Via Po 36, Rome.
MEXICO
SOLOMON KAHAN, Montes de Oca 17, Dep. 5, Mexico, D. F.
PERU
CARLOS RAYCADA, Casilla 3003, Lima.
PORTUGAL
KATHERINE H. DE CARNEIRO, 450 Rua da Paz, Oporto.
SCOTLAND
LESLIE M. GREENLEES, The Evening News,
Kensley House, Glasgow.
SWEDEN
INGRID SANDBERG, Lidings 1, Stockholm.
SWITZERLAND
EDMOND APPIA, 22 Rue de Candelle, Geneva.

Life Is Real Life Is Earnest

ANOTHER June has come along, and another generation of music school graduates is ready to move from the protected academic world into the rigors and competitions of professional life. Commencement is traditionally a moment for optimism on the part of the graduates, and for valedictory idealism on the part of presidents, deans, and baccalaureate orators.

Observe, for example, the roseate, if temperate, view of William Schuman, as he dispatched the 1950 winners of degrees and diplomas from the Juilliard School of Music, of which he is president:

"Let us face the fact," said Mr. Schuman, "that statistically only a few can have great careers as soloists, but that doesn't mean that every single one of you cannot serve music in a distinguished manner and by so doing, lead useful and well adjusted lives. . . You must have no false standards and understand that the art of music has an enormous appetite and needs many devotees to serve at many different levels. The gifted teacher, church singer, orchestral performer, are as much needed by music as the great singers and conductors and the others whose careers are frequently glamorized far beyond their intrinsic worth. Music in the United States is an expanding field. If sincerely you wish to serve it, you will find within its broad boundaries a constructive role."

As a statement of values and as a vocational exhortation to those of moderate talent, Mr. Schuman's remarks are sane, balanced, and entirely persuasive. As a reflection of the actual texture and temper of American life, however, they are of dubious accuracy. The constant emphasis by the newspapers, the radio, and the motion pictures upon those "others whose careers are too frequently glamorized beyond their intrinsic worth" has dangerously distorted our whole conception of the musical art. In the minds of most laymen, the concept of music is almost wholly equated with the names and careers of touring national celebrities and institutions. Music means Rubinstein and Heifetz and Toscanini, it means the Metropolitan Opera and the New York Philharmonic-Symphony. Music is something imported from outside, not made at home; against the competition of such great names as these, even the most admirable local performers and teachers cannot, in most cases, hope to enjoy the public status to which their gifts would seem to entitle them.

Until local music-making becomes a matter of pride rather than apology, our national musical development will remain little more than a façade. Naturally every community is delighted when Rubinstein or Heifetz finds time to pay a visit. But a year is 365 days long, and half a dozen recitals by itinerant celebrities, however memorable they may be, hardly constitute a satisfactory year's devotion to the art. It is the stay-at-homes who make music possible day in and day out.

The young performer who rejects all hopes for a national concert career in favor of the attempt to render distinguished service in a smaller city must make under present conditions, a self-abnegating choice.

Many encouraging portents, it is true, can be discovered. In many cities, the importance of local orchestras, opera workshops, and even chamber-music groups and collegia musica is beginning to impinge upon the popular consciousness. But the solo

performer must still depend largely upon his friends and pupils for support, while, at an opposite extreme, the orchestras, bands, and opera projects are debased by being forced to serve as implements of chamber-of-commerce booster publicity. The simple desire to support music and musicians for their own sake is still relatively rare. Until it becomes a commonplace, the lot of the local performer will never become a really happy one.

A Hackneyed Tradition Takes a New Lease on Life

NO musical form has been so persistently attacked by critics and laymen alike as opera. It has been assailed as the preserver of obsolete social and political traditions, as a bastard musical idiom, as time-bound in its dramatic and esthetic associations. And yet it has flourished in every musical generation since the days of Peri and Caccini, 350 years ago. The political and social upheavals of the twentieth century have given opera a severe jolt, creatively speaking, and many of its foes have been rubbing their hands with glee at the thought of its gradual obsolescence. But there is good reason to believe that their exultation is premature, that this "impure" and "reactionary" musical idiom is as vital as ever, taking new forms and absorbing new ideas as readily as any of the arts.

One of the most heartening signs of this renaissance is the striking success of opera in the popular theatre, as distinguished from the large opera houses, with their museum-like associations. The history of Gian-Carlo Menotti's *The Medium*, *The Consul*, and *The Old Maid and the Thief*, and other works has proved that the intimate music drama, conceived in terms of contemporary theatre, without the large orchestra, lavish display, and other trappings of the traditional opera house, can appeal to as large a public as any seriously intended musical form. Virgil Thomson's *The Mother of Us All* and Benjamin Britten's *Albert Herring* and *The Beggar's Opera* have also demonstrated that there is no limit to the dramatic expressiveness and imaginative scope of opera created with a chamber orchestra accompaniment and a small cast in unpretentious surroundings.

So many opera companies have sprung up in communities, colleges, schools, and other institutions throughout the nation in the past decade that it would be impossible to give an accurate count of them without an extensive survey. Young composers no longer feel cut off from the possibility of writing operas that will be heard, and they are inspired by the new shapes that opera is taking. No longer need the aspiring opera composer try his hand at a New England tetralogy or a thinly-disguised American *Aida* or *Tosca*. With the advent of Rudolf Bing as general manager of the Metropolitan Opera in New York, even that shrine of worthy tradition is beginning to dust away the cobwebs of obsolete methods and attitudes, and to take notice of the contemporary theatre in its relations to music. The New York City Opera has brought new ideas into production and performance. Other American cities have also given opera a new lease on life by encouraging young companies and venturesome producers to create a new repertoire and to inject vitality into the old. It looks as if the purists and reformers will have to console themselves by crying: "Opera is dead, long live opera!"

MUSICAL AMERICANA

THE first recital played by **Myra Hess** since her recent illness was given in England on May 21. She will give other recitals and appear in the Holland Festival before returning in October for her American tour. The pianist's Carnegie Hall recital is scheduled for Jan. 13 . . . A concert on June 4 for the benefit of the Bronx House Music School presented as soloists **Patricia Neway, Virginia Davis, Sidney Foster, Frank Guarrera, and Erno Valasek** . . . **Hazel Harrison**, pianist, recently concluded an extensive tour of the far west and Canada. It included a recital at the University of British Columbia, in Vancouver.

Artists who will appear at the International Red Cross Convention, to be held in Washington from June 26 to 29, will include **Winifred Cecil, Rose Bampton, Joan Brainerd, and Russell Scarfee** . . . **Anna Xydis**, Russian-born Greek pianist, will make her debut with the Philadelphia Orchestra, conducted by **Eugene Ormandy**, next December . . . **Leslie Chabay** will participate as teacher and performer in the Aspen Institute, at Aspen, Colo., in July and August. He will give joint recitals with three other instructors there—**Uta Graf, Herta Glaz, and Mack Harrell**. Sometime this summer, Mr. Chabay will also record a group of songs by **Béla Bartók**.

Temple University, in Philadelphia, awarded an honorary degree of doctor of music to **Nelson Eddy**, at the university's fourth annual music convocation, on April 27 . . . A similar honor was conferred on another baritone when the University of Valparaiso, in Indiana, gave an honorary degree of doctor of humane letters to **Todd Duncan** on June 4 . . . **Edmund Kurtz** will have played 47 engagements in the United States this season before he embarks in July on a tour of Australia and Indonesia. The cellist will interrupt a European tour, scheduled for next fall and winter, to appear with the New York Philharmonic-Symphony on Nov. 9, 10, and 12.

The government of Haiti bestowed the Commander of Merit award on **Marian Anderson** during her recent visit to that country. She was also named an honorary citizen of Port-au-Prince, Haiti's capital. Before she left, the contract established a \$1,000 fund there to be used in whatever manner was deemed most beneficial to the people of Haiti.

Dorothy Warenskjöld, who has been making radio appearances in Los Angeles and New York, has returned to San Francisco, where she lives, for further broadcasts in the Standard Hour programs . . . **Dorothy Sarnoff** will sing Marguerite in Gounod's Faust, in the Salt Lake City Music Festival in July . . . Two young American pianists, **Jorge Bolet** and **Earl Wild**, have signed contracts to make at least one solo appearance each season for the next three years with the National Symphony, conducted by **Howard Mitchell**.

The list of pianists who have scheduled European engagements this summer includes **Artur Schnabel** and **Robert Casadesu** . . . **Sigi Weissenberg** filled engagements in Holland before going to Israel, where he will be soloist with the Tel-Aviv orchestra, under the direction of **Leonard Bernstein** . . . **Clifford Curzon** will interrupt his concert appearances for a two-month vacation in his villa near Salzburg . . . **William Kapell** will sail in July with his wife and baby son for a holiday in Italy . . . **Solveig Lunde** recently toured the Scandinavian countries for five weeks as piano soloist with the Scandinavian Symphony, of Detroit, conducted by **Eduard Werner**.

On Nov. 7 the **Albeneri Trio** will open a series of five concerts at Princeton University, devoted to works by Beethoven and Schubert . . . Radio, orchestra, and recital engagements are on the schedule of **Sylvia Marlowe**, harpsichordist, who is making an extensive tour of Europe this summer . . . **Jacques de Menasco**, who recently left for a series of European appearances, has completed a new piano composition, Romantic Suite . . . During his engagement as guest conductor in Copenhagen last spring, **Nicolai Malko** was the luncheon guest of King Frederick IX, at Amalienborg Castle. Later, the King assisted Mr. Malko in conducting the dress rehearsal of the ballet *Petrouchka* . . . **Anatole Kitain** made his first tour of Europe in ten years during the past season. He gave recitals in Switzerland, Italy, England, and France . . . **Gyorgy Sandor** will open his first tour of Australia on July 22. The pianist is scheduled to make over forty appearances before returning to the United States in November.



TALES FROM THE RAVINIA WOODS—1930
Personalities at the Chicago outdoor opera season. Top row: Lucrezia Bori, Elisabeth Rethberg, Yvonne Gall, Florence Macbeth, Ina Bourskaya, Julia Claussen. Middle row: Edward Johnson, Giovanni Martinelli, Mario Chamlee, Armand Tokatyan, Mario Basiola, Giuseppe Danise. Bottom row: Gennaro Papi, Louis Hasselmans, Wilfred Pelletier and Queenie Mario, Léon Rothier, George Cehanovsky, Virgilio Lezzari

WHAT THEY READ TWENTY YEARS AGO

Essentially Masculine Occupation

"Mother and daughter go to the symphony concert and (if they can afford it) to grand opera; father and son do not," says William Lyon Phelps, distinguished professor of literature at Yale. "Now music is essentially a manly art. There are more good women football players than there are great women composers."

Four Years Late

NOTICE—Will the composer who submitted a work to MUSICAL AMERICA's prize competition of 1926, entitled Clouds, and those who signed their works with the noms de plume Festina lente, Juvenis, and a swastika sign, communicate with the editor at the earliest possible moment? It will be to their advantage to do so.

New Conductors

Erich Kleiber, general music director of the Berlin Staatsoper since 1923, has been engaged by the New York Philharmonic-Symphony Society to serve as associate conductor with Arturo Toscanini. He will conduct the six opening weeks. . . . Issay Dobrowen, conductor of the Oslo Philharmonic, and Basil Cameron, musical director in Hastings, England, have been engaged to share the San Francisco Symphony season.

First Olive Out of the Bottle

Otto Kinkeldey, head of the music division of the New York Public Library, has been appointed professor of musicology at Cornell University. This is the first independent chair of musicology to be established by an American university.

New Auditorium

The sixth annual Westchester County Music Festival, May 22 to 24, under the baton of Albert Stoessel, was especially notable this season. The opening concert marked the completion and dedication of the new \$1,000,000 Westchester County Center, a handsome structure seating approximately 5,000.

A Good Opening Choice

The opera season at the Teatro Colon, Buenos Aires, which opened on May 15 with Feodor Chaliapin in Verdi's Don Carlo, will include 75 performances. Novelties will be Rimsky Korsakoff's Sadko, Pizzetti's Lo Straniero, and Jesús Guridi's Ayama. Chaliapin is also scheduled to sing in Moussorgsky's Boris Godounoff and Khovanchina, and Boito's Mefistofele.

Now a Question in New York

"Will Die Fledermaus become a London vogue? I doubt it," says Basil Maine. "There is a German minority that has done its best to ritualize the charming work, but apart from the fascination of the waltz rhythms and the set vocal episodes, there is little in Johann Strauss' work to appeal to the average English opera-goer. The comedy, except when it subtly appears in the music itself, is too limited, too local, to secure any real response."

Forty Years Ago

In a rage at the orchestra that performed under him at the Corea, Gustav Mahler has abruptly shaken the dust of Rome from his feet. "Boot-blacks" and "brigands" were some of the designations that Mahler applied to the musicians he was engaged to conduct.

He Stayed There

Vladimir Golschmann will come from Paris early in January to take the baton for the St. Louis Symphony for four weeks, as one of three guest conductors. George Szell and E. Fernández Arbós are the others. This will be Mr. Golschmann's first season with the orchestra. He has conducted Stravinsky and Ravel festivals in Paris, the Padeloup Orchestra, and the concerts of *La Revue Musicale*, and has also appeared in Brussels, Oslo, Lisbon, Madrid, Glasgow, and Edinburgh.

Americans Abroad

Rosa Ponselle, in her second season at Covent Garden, had a triumph when she sang Norma on May 26. She is to sing Violetta in *La Traviata* for the first time, and also *Fiora in L'Amore dei Tre Re*. Edith Mason, of the Chicago Civic Opera, made her London debut as Madama Butterfly.

On The Front Cover:

IGOR GORIN was taken at the age of six from his birthplace in the Ukraine to Vienna. When he was eighteen, he abandoned his medical studies for music, worked under Viktor Fuchs, his only teacher, and then sang with several Czech opera companies. Since he came to the United States, the baritone has been active as a radio, concert, motion picture, opera, and recording artist. He has also had a number of songs published.

Opera Company In San Francisco To Stage Parsifal

SAN FRANCISCO.—The San Francisco Opera Company will open its 1950 season on Sept. 26, according to a recent announcement by Gaetano Merola, general director; Kenneth Monteagle, president; and Paul Posz, manager. Ten subscription performances will be offered on Tuesday and Friday nights and ten popular performances will be divided between Sunday afternoons and Wednesday and Thursday nights.

The repertoire will include Parsifal, which has not been given since the Henry Savage Opera Company's presentation 45 years ago. Other scheduled works include Salome, Otello, Andrea Chenier, Tristan und Isolde, The Marriage of Figaro, La Bohème, The Barber of Seville, The Magic Flute, Manon Lescaut, Lucia di Lammermoor, Aida, and Madama Butterfly.

Among the singers who will be heard with the company for the first time are Brenda Lewis and Renata Tebaldi, sopranos; Elena Nikolaidi, contralto; Eugene Conley, Giuseppe di Stefano, Mario del Monaco, Walter Fredericks, and Hubert Norville, tenors; Sigurd Bjoerling and Ralph Herbert, baritones; and Deszo Ernster and Yi-Kwei Sze, basses. Miss Lewis will sing the title role in Salome, which she has sung with the New York City Opera Company. Miss Tebaldi, a member of La Scala in Milan, who will make her American debut with the San Francisco company, will be heard as Aida. Miss Nikolaidi, a former member of the Vienna State Opera, who has given many recitals in this country, will make her American operatic debut, and has been announced to appear as Amneris. Sigurd Bjoerling, no relation to the tenor Jussi Bjoerling, is a member of the Stockholm Royal Opera; this engagement will mark his American debut. Yi-Kwei Sze, of Shanghai, has made recital and oratorio appearances here, but this will be his operatic debut in this country. Mr. Monaco is another La Scala singer who will make his American debut with the company.

Singers re-engaged from past seasons include Licia Albanese, Kirsten Flagstad, Uta Graf, Lily Pons, Bidu Sayao, Lois Hartzell, Eleanor Steber, and Dorothy Wenzel, sopranos; Herta Glaz, Clara Mae Turner, and Alice Ostrowski, mezzo-sopranos; Frederick Jagel, Charles Kullman, Ramon Vinay, Alessio de Paolis, and James Schwabacher, tenors; George Cehanovsky, Giuseppe Valdengo, Francesco Valentino, Robert Weede, John Ford, Enzo Mascherini, and John Brownlee, baritones; and Salvatore Baccaloni, Désiré Ligeti, and Italo Tajo, basses.

Jonel Perlea will make his debut here as conductor of the German operas, and Fausto Cleva and Paul Breisach will return to conduct the Italian repertoire.

—MARJORY M. FISHER

City Center Renews Lease on Mecca Temple

The New York board of estimate recently renewed for five years the lease of the City Center of Music and Drama on the city-owned Mecca Temple. At the same time, Mayor William O'Dwyer announced that the city would continue to aid the cultural work of the City Center. Under the terms of the lease the City Center corporation, a non-profit group of which the mayor is president and Newbold Morris is chairman of the board of directors, agreed to pay the city a rental of one and a half percent of the gross income, with a guaranteed yearly amount of \$10,000. The lease specifies that the building,



Anvers-Pressa

Queen Elizabeth of Belgium joins Serge Koussevitzky and Marcel Cuvelier at the tenth anniversary of Jeunesse Musicale, founded by Mr. Cuvelier. Mr. Koussevitzky conducted an all-Beethoven program for a commemorative concert

which contains an auditorium with seats for 2,800, a ballroom, and practice rooms, continue to be used for theatrical presentations, concerts, ballet, art exhibitions, and related purposes. The top single admission price minus the Federal tax is to continue at \$2.50. The City Center was established in the building in 1943. During the past season it presented opera, ballet, modern dance, and plays, by its own companies, as well as outside dramatic productions.

Robin Hood Dell Lists 1950 Soloists

PHILADELPHIA, PENNA.—The 21st season of summer concerts at Robin Hood Dell will open on June 19, with José Iturbi as guest artist. During the six-week season twelve master series concerts with special soloists will be presented on Monday and Thursday nights, and six symphony concerts will be offered on Tuesday nights. In addition to Mr. Iturbi, the list of guest artists and the dates on which they will appear includes Mischa Elman, June 22; Risé Stevens, June 26; William Kapell and Isaac Stern, June 29; Sigmund Romberg and Jarmila Novotna, July 3; Alicia Markova and Anton Dolin, July 6; Oscar Levant, July 10; Lauritz Melchior, July 17; Jan Peerce, Leonard Warren, and Elaine Malbin, July 24; and Jeanette MacDonald, July 27. Among the conductors scheduled for the series are Leonard Bernstein, Antal Dorati, Vladimir Golschmann, Alexander Hilsberg, Erich Leinsdorf, and William Steinberg. According to Fredric R. Mann, president and manager of Robin Hood Dell Concerts, Inc., many other attractions will be offered during the season.

Stadium Concerts List Verdi Requiem

* The New York Philharmonic-Symphony will give its first presentation in nineteen years of Verdi's Manzoni Requiem, when Dimitri Mitropoulos conducts it on Aug. 7 in the series of Lewisohn Stadium Concerts. The Schola Cantorum, Hugh Ross, director, and four soloists to be announced will participate in the performance. Another special work announced for these programs is Falla's El Amor Brujo, which will be given with a mezzo-soprano soloist under the direction of Eleazar de Carvalho on June 27. Two works will be given their first New York performances, a nocturne from George Antheil's Decatur at Algiers, and Elizabeth Firestone's Concertino for Piano and Orchestra.

Film Concert Series Listed for Production

Spyros P. Skouras, president of Twentieth Century-Fox Film Corporation, has announced the production in the near future of a series of feature-length film concert programs. S. Hurok, concert impresario, will be associated in the production. Among the artists scheduled to appear in the films are Artur Schnabel, Gregor Piatigorsky, Marian Anderson, Jascha Heifetz, Dimitri Mitropoulos, Risé Stevens, Patrice Munsell, and Jan Peerce. The film will be produced in Hollywood by Rudolph Polk and Bernard Lubet, of World Artists, Inc., for release by Twentieth Century-Fox. Irving Reis will direct, and ballet sequences will be used as part of each film concert.

Mr. Skouras stated that four short subjects had been produced and tested in several cities on the West Coast and that the public response to them was "enthusiastic."

Metropolitan Opera Shows Smaller Deficit

According to a recent announcement, the Metropolitan Opera Association showed a deficit of \$172,353.08 for the 1948-49 season. This was \$61,003.67 less than that of the previous season. The association's income was \$2,813,835.96. The New York performances brought in the largest part of this, \$1,552,262.26. The tour realized \$789,178.63 and the broadcasts \$213,527.83. The salaries of the singing artists and conductors totalled \$625,679.78, while the orchestra cost \$501,164.77.

In making the year-old deficit public, Charles M. Spofford, president of the association, protested the twenty per cent Federal admission tax, which, he said, has been costing the opera company \$400,000 a year since 1945. The association has been exempted from city and state taxes.

Amsterdam Orchestra Cancels American Tour

The Concertgebouw Orchestra of Amsterdam has cancelled its fall tour of the United States and Canada, according to an announcement by the National Concert and Artists Corporation, sponsors of the tour. The cancelled tour was to include Washington, D.C., Harrisburg, Bethlehem, New York, New Brunswick, White Plains, Syracuse, Ottawa, Toronto, Jamestown, N.Y., Schenectady, Dayton, Chicago, Milwaukee, Urbana, East Lansing, Grand Rapids, South Bend, Binghamton, and Philadelphia.

De Cuevas Ballet To Appear in America

The Grand Ballet de Monte Carlo, founded and directed by Marquis George de Cuevas, will make its first American appearance when it begins a four-week engagement in New York on Oct. 30. A tour of the United States will follow. The present company is the result of a merger, in 1947, of the Marquis de Cuevas' Ballet International, presented here in 1944, and the Nouveau Ballet de Monte Carlo. Its leading dancers, many of whom are American, include Rosella Hightower, Marjorie Tallchief, Ana Ricarda, Marie-Jeanne, Etherv Pagava, Janine Charrat, André Egleyevsky, and George Skibine. Tatiana Riabouchinska, Leonide Massine, and David Lichine will appear with the company as guest artists. John Taras is the ballet master. The company's large repertoire includes many works that have not been seen in this country—Bronislava Nijinska's Les Biches and In Memoriam, Lichine's Heart of Diamond and The Enchanted Mill, Miss Ricarda's Of Love and Death and Doña Ines de Castro, Serge Lifar's Noir et Blanc and Aubade, Miss Charrat's The Wounded Bird, Taras' Persephone, and Skibine's Tragedy at Verona. Familiar ballets in the repertoire include Massine's Mad Tristan and Le Beau Danube, Miss Nijinska's Brahms Variations and Pictures at an Exhibition, William Dollar's Constantia, Edward Caton's Sebastian, George Balanchine's Concerto Barocco and Night Shadow, and Antonia Cobo's The Mute Wife. The company also dances Swan Lake, Giselle, Les Sylphides, La Fille Mal Gardée, Coppélia, Petrouchka, Prince Igor, and Le Spectre de la Rose.

Berkshire Center To Stage Ibert Opera

BOSTON.—The opera department of the Berkshire Music Center, at Tanglewood, Mass., will give the first American performances of Jacques Ibert's Le Roi d'Yvetot, on Aug. 7 and 8. It is a comic opera in four acts, with a libretto by Jean Limozin and André de la Tourasse. It was first performed at the Opéra-Comique in Paris, on Jan. 6, 1930. The action is set in early France and employs melodies of folk character. The composer will teach composition at the center this summer. A one-act opera, The Jumping Frog, by Lukas Foss, another member of the school's faculty, will also be produced at Tanglewood. The work is based on Mark Twain's short story, and received its first performance at the University of Indiana, in May.

Victor de Sabata has been added to the list of guest conductors who will appear with the Boston Symphony in the Berkshire Festival. He will conduct the concerts on Aug. 3 and 5.

First Piano Quartet Returns to Fadiman

The well known four-piano ensemble, the First Piano Quartet, originated by Edwin Fadiman in 1940, returns immediately to radio, television, records, and concerts, according to an announcement by Fadiman Associates, Ltd. A legal dispute regarding the ownership of the ensemble's name had restricted its activities for some time. It has now been amicably settled, with ownership and control of the name returned permanently to Fadiman Associates. In the near future, Mr. Fadiman will announce his choice of the radio, television, and recording contracts that have been offered. Concert bookings for the 1950-51 season have been virtually filled. In addition to its summer radio schedule, the quartet will appear in the Robin Hood Dell and Lewisohn Stadium concert series.

Columbia Festival

(Continued from page 3)

poems by Langston Hughes. Mr. Swanson applies a familiar and effective formula in these songs. He writes a harmonically complex and vague accompaniment, holding the texture together with the voice part. Neither the voice parts nor the settings revealed much originality or cogency of ideas, but the craftsmanship of the songs was excellent. David Allen's accompaniments were as sensitive as Miss Thigpen's vocalism.

Coventry, Twelve Songs for Mezzo-Soprano and Baritone Alternating, by John Edmunds, was heard for the first time. The cycle was composed between 1942 and 1949, to commemorate the destruction of Coventry Cathedral during the war. The songs are set to poems by William Blake, Herman Melville, Coventry Patmore, John Bunyan, John Norris, and Thomas Wyatt, mostly of a religious or philosophical nature. Alice Howland and James Pease did everything they could for the songs, but the material was hopelessly unpromising. Mr. Edmunds' settings were monotonous and inexpressive in both vocal line and harmonic texture. It would have been difficult to distinguish the subject matter of one from another, without reference to the text. The music had a sort of determined dissonance about it that suggested that the composer was resolved to be modern at all costs. Theodore Schaefer's heavy-handed playing of the accompaniments did not make things easier for the singers, who had problems enough with the drab and awkwardly placed vocal parts.

—ROBERT SABIN

Chamber Music Concert, May 19

Given in collaboration with the American Academy and the Institute of Arts and Letters, the second concert of the festival presented two works by members of the institute—Edward Burlingame Hill's Sextet, Op. 39, for flute, oboe, clarinet, horn, bassoon, and piano; and Arthur Shepherd's Triptych, for soprano and string quartet. The other two, representing the younger generation, were by 1950 recipients of arts and letters grants from the institute—Ben Weber's Concert Aria after Solomon, Op. 29 (1949); and Andrew Imbrie's Divertimento, for flute, bassoon, trumpet, violin, cello, and piano.

None of the music was new. All of it was innocuous, interesting, and inconsequential. Mr. Hill's Sextet was the best made; for all its dated structural devices and repetitiveness, it had formal logic and well defined and contrasted moods—qualities shared by no other works on the program. Mr. Shepherd's Triptych placed the burden of its romantic communication on the strings, the voice acting virtually as another instrument, and all interlocking with-

out apparent direction. Mr. Weber's concert aria was constructed along the same lines, except for its hyper-romantic idiom, in the vein of Strauss' Salome. The most forward-looking piece was Imbrie's Divertimento, which went so far as to knock on Stravinsky's door; but its fragmentary, irresolute themes never quite got anywhere, although there was some bright, cheerful chatter towards the end.

Numerous performers were on hand to provide some excellent readings. They included Bethany Beardslee and Marie Kraft, sopranos; Joseph Seiger, pianist; Armando Ghitalla, trumpeter; Saul Schectman, conductor; the Five-Wind Ensemble (Murray Panitz, flute; Lois Wann, oboe; Milton Shapiro, clarinet; David Manchester, bassoon; and John Barrows, French horn); and the New Music String Quartet (Broadus Earle and Matthew Raimondi, violins; Walter Trampler, viola; and Claus Adam, cello).

—A. B.

American Folk Music, May 20

On Saturday night, May 20, the festival presented a concert of American folk music, performed, for the most part, by people to whom such music is a part of daily life. The largest portion of the program was presented by a chorus of seventeen Old Harp Singers, from eastern Tennessee, who sang folk hymns, or white spirituals, from books printed in shape notes. The first edition of these books appeared in Knoxville in 1848 as The Harp of Columbia—a title that provided a designation for the group. Various members took turns in leading the choir—a simple matter of sounding *do* on a pitch pipe and then beating out mechanically the four-square rhythms of the hymns. According to custom, the choir sang the hymns through using syllables, as in solfège, before proceeding to the words. Some of the tunes heard in the program were Wondrous Love, Morning Trumpet, Greenfields, Whitestown, Western Mount Pleasant, Northfield, Ocean, Morality, and High Tower. Some of them, such as Greenfields, have been traced back to eighteenth-century England; others, such as Whitestown and Ocean, are examples of fuguing tunes, a primitive attempt at imitative counterpoint in the choral arrangement of a hymn. The doubling of the parts, the crudities in the harmonizations, drone basses, and the naive writing in the fuguing passages frequently give the hymns a harsh, dissonant sound, although the melodies are always sturdy and sometimes beautiful and the sonorities rich. In the festival program, the chorus, with untutored, somewhat strident voices, singing

with sincerity but no attempt at expressiveness, produced results that were valuable in their authenticity. The style of music and performance, removed from its normal context to the concert platform, seemed too exposed in its plainness, but its artlessness was also its strength and distinguishing asset.

Everett Pitt, a portly, moustachioed old gentleman from Rockland County, just outside of New York, sang, unaccompanied, ballads that he had learned as a boy. Among them were Butcher Boy, Old Soldier, Rounds of Old Ireland, and Old Anthony Rowley. Don Baker, from Michigan, played dance tunes on the hammer dulcimer, an instrument popular among lumberjacks. His group of tunes included In Haste to the Wedding, Turkey in the Straw, and The Irish Washerwoman. Sam Eskin, who travels throughout the country collecting folk songs, accompanied himself on the guitar in Surely, Surely, a Colorado variant of an Irish tune; The Texas Rangers; and the Golden Willow Tree. Jean Ritchie, of Kentucky, and Andrew Rowan Summers, of Virginia, both more sophisticated performers than their colleagues in this program, sang songs from their native regions and accompanied themselves on the southern mountain dulcimer. This instrument is strummed with a quill while the pitch is controlled by another sliding quill, somewhat in the manner of a Hawaiian guitar; whereas Mr. Baker's hammer dulcimer, in which the strings are struck by mallets, resembles the Gypsy cimbalom. Miss Ritchie sang Awake, Ye Drowsy Sleepers; Aunt Sal's Song; I Wonder Where Maria's Gone; The May Carol; and I Wonder When I Shall Be Married. Mr. Summers' contributions included Ballad of Lady Hamilton, Old Bangum, and The Farmer's Cursed Wife. The last song was another melodic setting of the ballad sung by Mr. Pitt under the title Old Anthony Rowley.

Sidney Robertson Cowell and Mr. Eskin, who presided over the concert with commendable tact and friendliness, introduced the singers and contributed brief, informative comments on the music performed.

—R. E.

Orchestral Program, May 21, 2:30

The orchestral concert of the festival was given by the CBS Symphony on the afternoon of May 21, under Izler Solomon, winner of this year's Alice M. Ditson award, presented each year to an American conductor for distinguished services to American music. The program consisted of Elliott Carter's Holiday Overture, in its New York premiere; William Bergsma's First Symphony, in its world premiere; and Henry

Cowell's Symphony No. 5, in its New York premiere. The concert was presented jointly by Columbia University and the Columbia Broadcasting System, and was broadcast nationally.

Carter's Holiday Overture, like Brahms' Academic Festival Overture, is a jolly, informal piece that continually threatens to become serious and elaborate in development but manages to keep up its high spirits to the end. The trouble is that Carter's material is uneven and his development fragmentary and prolix. The most attractive portions of the overture are the little episodes of contrapuntal imitation and the bouncy rhythmic passages; the least attractive are the noisy, top-heavy climaxes and pompous final pages. Carter knows his Copland and Hindemith, but the work is not without original touches. It could stand pruning and a thinning out of the scoring in the heavier passages. At present, it sounds as Aaron Copland's An Outdoor Overture might have sounded if Mr. Copland had never gotten out-of-doors to let light and air into his music.

Bergsma's Symphony revealed a profound musical gift and an original musical personality to balance weaknesses of style and structure. It is made up of two major sections, Prologue and March, and Aria and Epilogue, separated by a brief Interlude. The principal virtue of the music is its vitality and invention. Even when he is shaking his fist at heaven in the manner of Sibelius, Bergsma manages to write with originality and conviction. The introduction is slow and tragic in mood, the march capricious and sardonic. In his scoring the young composer displays both skill and imagination. Perhaps the best part of the work is the epigrammatic interlude, in which the transparency of texture and terseness of development are a welcome contrast to the bombast of the epilogue. This symphony is a bit old-fashioned in its *ad astra per aspera* pattern and its romantic self-indulgence, but it is wholly sincere and eloquent. The harmonic idiom is eclectic but well organized and controlled, and there is not a dull page in it.

Cowell's Symphony No. 5 is a thoroughly competent work that does not escape banality in spite of exotic colorings in harmony and orchestration. Even the fascinating scoring and clever syncopations of the Presto become a bit repetitious. Both the first and fourth movements contain passages of strenuous triumph that are as tiresome as the music of Elgar in a similar vein—a commonplace tune dressed up with commonplace harmonies. Cowell has written much more original and entertaining music than this overblown symphony.

For Mr. Solomon's conducting the composers should be deeply grateful. He knew all three scores in detail, and he conducted each with a knowledge of its special problems and characteristics of style.

—R. S.

Drawings by B. F. Dolbin

At the Columbia Festival—Below, William Bergsma (front) and Ben Weber, composers

At center, Izler Solomon, conductor. Right, Henry Cowell and Elliott Carter (at front)



RECITALS IN NEW YORK

Branscombe Choral Town Hall, May 4

The Branscombe Choral, under the direction of Gena Branscombe, gave its annual spring concert in Town Hall. The chorus of 65 women sang sixteenth- and seventeenth-century music; works by Villa-Lobos, Lecuona, Powell, and Niles; the first performance of Richard Kountz' *The Carnival Masquerade*; the first New York performance of La Verne Peterson's *Now Sleeps the Crimson Petal*; the finale of the second act of *Miss Branscombe's The Bells of Circumstance*, an unfinished opera, and her *The Lord Is Our Fortress*, based on the finale of Brahms' *First Symphony*. Norman Kelley, tenor, sang two solo groups, and was also heard with the chorus; Dorothy Symonds, Mary Ebersole, and Marian Van Zandt also took solo parts in the excerpt from *Miss Branscombe's* opera, which was sung with organ, piano, horn, and percussion accompaniment. Ruth Harsha and Elsa Fiedler were at the pianos.

—N. P.

New York A Cappella Singers Town Hall, May 12

In its latest New York concert, the New York A Cappella Singers, conducted by Arvid Samuelson, presented a varied program in which the performances were characterized by excellent tonal balance, clarity of detail, fine diction, and sound musicianship. If some of the presentations did not have complete finesse, it was still a pleasure to hear a choir that did not exploit dynamic extremes for their own sake, and one in which mechanical precision did not rob the singing of spontaneity and vitality. The program included some beautiful examples of Russian liturgical music and some elaborate arrangements of folk songs and Negro spirituals. Particularly effective was the restrained handling of Randall Thompson's quietly exultant *Alleluia*. Incidental solos were taken by Mildred Norseen, soprano, and Preston C. Westmoreland, tenor; and Norman Bloom was the caller in a setting to Skip to My Lou.

—R. E.

Yeshiva Benefit Carnegie Hall, May 16

At a benefit concert for Yeshiva University, given under the auspices of the school's council of organizations, the participants were Lotte Landau, pianist; Violetta Valera, soprano; Mario Berini, tenor; Marko Rothmüller, baritone; and the choral society of Temple Emanuel of Paterson, N. J. The program was made up of songs, arias, and liturgical music.

—N. P.

Samaroff Memorial Concert Town Hall, May 15

Three pianists, all former pupils of the late Olga Samaroff, who died on May 17, 1948, took part in this concert in her memory. They were Rosalyn Tureck, Eugene List, and Joseph Battista. Carroll Glenn, violinist, the wife of Mr. List, aided in the program, performing Beethoven's *Sonata for Violin and Piano in F major, Op. 24* (the *Spring Sonata*), with her husband at the piano. The concert was given for the benefit of the Olga Samaroff Foundation, Inc., which provides grants to young pianists studying at the Juilliard School of Music and at the Philadelphia Conservatory of Music, schools at which Mme. Samaroff taught.

The pianists had arranged their selection of works in such a way that the program followed a familiar pattern. Miss Tureck began the evening with spirited performances of Bach's *Fantasia in C minor*, and

Partita in C minor. Miss Glenn and Mr. List then played the Beethoven *Sonata*, which formed a pleasant interlude in the solo keyboard works. Mr. Battista provided the fireworks of the program with Ravel's *Ondine*; four Roumanian Dances by Bartók; Rachmaninoff's *Prelude in G major*; and Liszt's *Funérailles*. Mr. List completed the program with Schumann's *Sonata in G minor, Op. 22*. The audience was large and cordial.

—R. S.

Beatrice Waghalter, Singer Times Hall, May 17 (Debut)

Beatrice Waghalter made her American debut in a program that included two excerpts from Kurt Weill's *Dreigroschenoper* as well as from various Broadway musical shows by the same composer. There were also eighteenth-century and modern French songs, and the whole second half of the evening was devoted to Jewish and Israeli material. Walter Joseph was at the piano.

—N. P.

Young Israel Concert Town Hall, May 17

The first annual concert of the Women's League of the National Council of Young Israel was built around the talents of Sidor Belarsky, bass-baritone, and Herman Berlinski, composer. Mr. Belarsky's offerings, which he sang with much feeling, included songs by Zeira, Binder, Bugatch, Lavri, and himself, and an aria from Mozart's *Le Nozze di Figaro*. Lazar Weiner was his able accompanist. Mr. Berlinski was represented by his *Suite for Violoncello and Piano* (first concert performance); *From the World of My Father*, for Solovox and string quartet (first New York concert performance); *Rhythm Ostinato for Piano* (first performance anywhere); and *Petite Suite*, for flute and string quartet. Mr. Berlinski's music borrowed styles from any number of twentieth-century composers, but had some engaging, if iterative, melodies. The performers, in addition to the composer, who played both Solovox and piano, were Ruth Freeman, flutist; Avron Coleman, cellist; and a string quartet made up of Ronald Balasz and Harold Greenberg, violinists; Ned Spindel, violist, and Mr. Coleman. Sylvia Crossbein, chairman of the concert committee, greeted the audience at intermission time; and commencement exercises of the Young Israel Institute for Jewish Studies rounded out the non-musical portion of the evening.

—A. B.

Interracial Fellowship Chorus Hunter College, May 18

The major work in the third annual concert by the Interracial Fellowship Chorus, under the direction of Harold Aks, was Haydn's *Theresien Mass*, in B flat major, which was given what is thought to have been its first New York performance. The soloists with the chorus of 150 were Naomi Moore, soprano; Violet Serwin, contralto; Robert Holland, tenor; and Paul Ukena, baritone. The program also included an *Agnus Dei* by Pergolesi; Wallingford Riegger's *Who Can Revoke*, written this year for the chorus; and early American music by William Billings and others. The group, composed of amateurs, is dedicated to the development of interracial understanding, and is affiliated with the Protestant Council of New York.

—N. P.

Susanne Freil, Soprano Town Hall, May 21 (Debut)

Susanne Freil, who has appeared as soloist with the Oratorio Society and the NBC Symphony, made her

recital debut in a program that included songs and arias by Bach, Cesti, Brahms, Grieg, Mendelssohn (the concert aria *Infelice*), Debussy, Turina, and various American composers. Victor Trucco was at the piano.

—N. P.

William Shriner, Baritone Times Hall, May 21 (Debut)

The winner of the American Theatre Wing's third annual concert award, William Shriner, Texas-born baritone, included in his debut program the first performances of two songs by Eugene Broadnax, winner of the sponsoring organization's song competition. Aside from the prize-winning Broadnax songs—I Have Taken the Woman of Beauty, and Supplication—and the first New York performance of *The Soldier*, a three-song cycle by Daniel Gregory Mason, the program held close to conventional lines. There were songs and arias by Handel, Purcell, Caccini, and Rontani; four lieder by Brahms; *Nemico della Patria*, from Giordano's *Andrea Chenier*; Ravel's *Don Quichotte à Dulcinée*; and the serenade of Mephistopheles from Berlioz' *La Damnation de Faust*.

Mr. Shriner made a personable and assured figure on the stage, and gave abundant evidence of sound coaching and good musical intentions, although his interpretations were somewhat lacking in individuality. His enunciation was notably clear, and he was at his best in music that capitalized on his facility in articulating rapidly moving figures. His voice was not suited to the demands of the melodramatic Giordano aria, and in almost all sustained passages a pervasive lack of breath support allowed tones to waver, spread, and lose the somewhat forced and unnatural-sounding resonance his production gave them. The possessor of so fine a natural talent for appearing in public might do well to reconsider his vocal method in order to capitalize fully on the advantages that already are his. Otto Herz was at the piano.

—J. H., Jr.

Carlos Montoya, Guitarist Carl Fischer Hall, May 24

Carlos Montoya, who first came to prominence as collaborator in the dance programs of the late Argentinista, offered a program of flamenco guitar music before a numerous audience in Carl Fischer Hall.

—N. P.

Composers' Forum McMillin Theatre, May 27

Ruth Schönthal and Richard Winslow were the composers represented in the last Composers' Forum of the season. Miss Schönthal played her own *Five Preludes for Piano*, *Prelude and Fugue in B*, and *Sonata in D sharp minor*. Her settings of nine poems of William Butler Yeats were given their first performances by Grace Hoffman, mezzo-soprano, and a chamber orchestra conducted by Clara Roesch. Mr. Winslow contributed vocal music only; Florence Fogelson, soprano, with David Garvey at the piano, sang five of his songs, and his *Thirteen Ways of Looking at a Blackbird* was performed by a chorus and chamber orchestra from the Juilliard School of Music, conducted by Saul Schechtman.

Miss Schönthal's piano pieces, more interesting than her songs, contain some very effective writing. The *sonata*, which dates from 1948, showed the influence of Hindemith. The earlier preludes are Mahlerian, and so, curiously enough, are the nine songs, which were composed this year. The composer's arid vocal lines suggest that her gifts are better suited to instrumental music. Mr. Winslow, on the other hand, seems to be quite at home with the voice, spinning fluid, if unremarkable, melodies with ease. His music, on the whole, lacked profile. It might safely

be categorized as contemporary American, but it is not too adventurous, with a hint of Copland or Schuman here and there in its skillful orchestration.

—A. R.

Dolores Micheline, Soprano Times Hall, May 31 (Debut)

Dolores Micheline, a 23-year-old New York soprano of promise, assembled for her first New York recital a generally fresh program that included Italian songs by Pergolesi and Donaudy; lieder by Brahms, Schönberg, and Strauss; songs by Dvorak, Sibelius, and Prokofiev, in English; selections from Lully's *Le Carnaval* and Grétry's *Richard Coeur de Lion*; and an English group, including the first performance of Browning's *Music Playing*.

Miss Micheline's interpretations were all marked by musical understanding and a sense of phrasing and color. She was obviously aware of the meaning of her texts, which she conveyed skillfully. She was at her best in lighter music; Grétry's *Ariette de Laurette* and the Italian items were particularly delightful. Her voice was of agreeable quality and accurate in pitch, but a bit small. But she lacked the emotional force as well as the power for such items as Strauss' *Cécilie*. In general, her talents seemed to lie in the direction of light opera, where her attractive stage presence and capacity for projecting texts would be of value.

—A. B.

Federation Choral Town Hall, June 1

The Federation Choral, made up of women who are members of the New York State Federation of Music Clubs, gave its annual spring concert here under Maybelle Leonard's leadership. The program included two works that were given their first performances—Marjorie Elliott's *Cool Waters* and Genevieve Davis' *The Music of Springtime*—in addition to works by Handel, Bruch, Branscombe, Rose, Forsyth, James, and Fine. Thomas Hayward, Metropolitan Opera tenor, sang two groups of solos. Claire Ross, pianist; Harlan Laufman, organist; and Helen Patton, violinist, who played the obligation to in A. Walter Kramer's transcription of Elgar's *Salut d'Amour*, were the instrumentalists.

—N. P.

ISCM Forum Group Concert Dalcroze Auditorium, June 1

Seymour Barab's *Five Sonatas*, for piano, opened the second Forum Group concert of the International Society for Contemporary Music. Aimless and interminable student efforts, they placed Harriet Salerno, the pianist, at a disadvantage, but she acquitted herself creditably under the circumstances. Next on the program was Alvin Bauman's "Here!", *Said the Year*—a cycle of four songs to texts by Emily Dickinson. Perhaps the most cohesive work on the program, the cycle had variety of mood and showed excellent feeling for matching music to the poetic sense. The vocal line was not very grateful to the voice, but Gladys Kuchta, soprano, was on the whole equal to its cruel demands. The composer assisted at the piano. Jacques Monod then took the floor to deliver a superb performance of Michel Philippot's *Piano Sonata* (1947). Mr. Philippot, a 26-year-old Frenchman who adheres to the strict twelve-tone pattern, seems, on the basis of this sonata, to be a composer of genuine promise. Although the work is not altogether successful (in its brief length it continually goes back and forth over the keyboard in a rather self-conscious attempt to capture pianistic effectiveness), it has real economy of means, and shows a most selective ear for sonorities.

Erich Itor Kahn's *Nenia*, for cello (Continued on page 22)

Metropolitan Pays Chicago First Visit In Three Years

Chicago

IN its first Chicago engagement in three years, the Metropolitan Opera Association gave seven performances in the Civic Opera House, from May 8 to 13, before capacity audiences. Although all but one of the productions came from the standard repertoire, the engagement was both artistically and financially profitable, and the week brought in a record-breaking \$138,684 at the box office.

Ljuba Welitch made her Chicago operatic debut on the opening night, singing the role of Tosca with brilliance. Giuseppe Antonicelli conducted, and the roles of Cavaradossi and Scarpia were taken by Jussi Björling and Alexander Sved. On the following night, Risé Stevens, as Carmen, used her colorful voice with exceptional skill and acted with warmth and credibility. Ramon Vinay was the Don José, Robert Merrill the Escamillo, and Nadine Conner the Micaëla. Jonel Perlea conducted. La Traviata, given on May 10, was visually stereotyped and old-fashioned but musically rewarding, with Licia Albanese as Violetta, Giuseppe di Stefano as Alfredo, and Leonard Warren as the elder Germont. Mr. Perlea was again the conductor.

Die Meistersinger, the next production, was sung here for the first time in five years. In one of the most stimulating performances of the week, Herbert Janssen appeared as Hans Sachs. Gerhard Pechner as Beckmesser, Set Svanholm as Walther, Astrid Varnay as Eva, and Karl Laufkoetter as David. Fritz Reiner's conducting was masterful.

In Rigoletto, on May 12, Leonard Warren gave an impressive impersonation of the title role. Patrice Munsel was the Gilda and Mr. Björling the Duke. The May 13 matinee offered Stella Roman as Aida, Margaret Harshaw as Amneris, and Kurt Baum as Radames, in the Verdi opera. In the evening, Dorothy Kirsten and Ferruccio Tagliavini sang the leading roles in La Bohème.

The Metropolitan's Chicago engagement was under the management of Harry Zelzer, who said the company would probably be back in 1951.

Arturo Toscanini made his first Chicago appearance since he conducted the Chicago Symphony in a post-season benefit concert for the pension fund in April, 1941 when he conducted the NBC Symphony at the Civic Opera House on May 17. An audience that had bought out the 3,000-seat house weeks in advance heard the Overture to Rossini's L'Italiana in Algeri, Brahms' First Symphony, Strauss' Don Juan, Debussy's La Mer, and, as an encore, the Overture to Kabalevsky's Colas Breugnon. The exciting program reflected the conductor's vitality, intensity, and uncompromising attention to detail, but the orchestra's tone, for all its luminosity, sometimes sounded a little muffled in an auditorium whose acoustics have never been kind to symphony concerts.

Camilla Williams sang her first Civic Opera House recital on April 23. In a taxing program she revealed acumen, poise, and artistic integrity. Sylvia Zarembo displayed insight into the works of recent composers, in her recital in Orchestra Hall on April 22. Suavity of presentation and a voice of sturdy beauty characterized Blanche Thebom's singing when she appeared in the History and Enjoyment of Music Series, on April 30.

On May 1, Louis Sudler, baritone; Ennio Bolognini, cellist; and Rhea Shelters, pianist, gave a program in Orchestra Hall for the benefit of the Chicago Commons Association. On

the same night, in Kimball Hall, Anita Lipp, eighteen-year-old violinist, made an impressive debut. On May 2, the Morgan Park Gleemen, directed by George Rees, sang a spirited program in Orchestra Hall, while the Chicago Mendelssohn Club was marking its 56th year with a concert in Kimball Hall.

Luise Johnson, soprano, and Winfield Crawford, baritone, showed voices of promise in their recitals on May 3. Sylvan Ward, since 1936 a member of the string section of the Chicago Business Men's Orchestra, conducted the orchestra for the first time, in its May 5 concert in Orchestra Hall. George Dasch, completing his fifteenth year as conductor, directed most of the program, in which Georges Miquelle was the cello soloist. Vitality, rhythmic inventiveness, and musical intelligence marked the pianism of Felix Ganz, nephew of Rudolph Ganz, in a Fullerton Hall recital on May 5. The children who appeared in the Civic Music Association's 37th annual Young People's Song Festival, on May 7 in Orchestra Hall, sang with more freshness and sweetness than any other choral group this season. Works by Vaughan Williams, Bach, Randall Thompson, and Benjamin Britten were included in the Augustana Choir's program, conducted by Henry Veld, in the Civic Opera House, on May 7.

Beatrice Stronstorff and her dance group, which included Nahami Abbell, Connie Snyder, and Eddy Cygan, offered an imaginative program in the Eighth Street Theatre, on May 7. André Skalski, pianist, played with technical skill but almost too much romantic feeling in his May 7 recital.

Igor Gorin concluded the Zelzer Concert Series with a recital on May 6 in Orchestra Hall. Three original works—The Great Elopement and Surprise Symphony, by Charles Bockman, and Kalpa, by Lorraine Crawford—made up the program of Ballet-movo, a new Chicago dance company, which made its bow on May 6, in Mandel Hall. The Paulist Chorists, Rev. Eugene F. O'Malley, director, sang in Orchestra Hall on May 11, and the Chicago Chorale, Alden Clark, director, made an ambitious debut when it presented Honegger's King David, in its first concert, on May 14 in the Shubert Theatre. The Lutheran Choir of Chicago, organized in 1947, gave a spring concert on May 15, in Orchestra Hall, under the

direction of Gerhard P. Schroth. Mozart's Mass in C minor, K. 427, was given one of its infrequent performances, in the Swedish Choral Club's concert in Orchestra Hall on May 16. Additional recitals have been given by Ilse Maren and Robert Hoffman, pianists; and Jean Kraft, mezzo-soprano.

The sixteenth season of Grant Park concerts, sponsored by the Chicago Park District, will open on June 28 in the lakefront bandshell at the foot of Eleventh Street. They will continue until August 20. Programs will be given on Wednesday, Friday, Saturday, and Sunday evenings. In general, the Saturday and Sunday programs will duplicate each other. No admission is charged. The Grant Park Symphony, organized in 1944, will be heard under several conductors. Nicolai Malko, resident conductor, will lead ten programs; Alfredo Antonini, four; Leo Kopp, four; Paul Breisach, four; and Victor Alessandro, who will make his debut in this series, seven. Silvio Insana will conduct the Chicago Park District Opera Guild in excerpts from Faust, in the second half of the July 5 concert.

Soloists who will be heard at Grant Park for the first time include Astrid Varnay, Alyne Dumas Lee, Annette Olsen, Andzia Kudzak, Herva Nelli, and Nancy Carr, sopranos; Raya Garbousova, cellist; Nestor Chayres, tenor; Robert McDowell and Jorge Bolet, pianists; Andrew Foldi, bass; and Lawrence Gray, bass-baritone. Return engagements will be made by Miriam Stewart and Eileen Farrell, sopranos; Robert Weede and Edward Stack, baritones; David Davis, Aaron Rosand, and Fritz Siegal, violinists; Theodore Lettvin, Zadel Skolovsky, and Jesús María Sanromá, pianists; William Miller, Rudolph Petrak, and Mario Berini, tenors; Winifred Heckman, mezzo-soprano; and Carol Smith, contralto. More than half of the soloists are from the Chicago area.

The Grant Park concerts are under the supervision of Walter L. Larsen. The series started in 1935 under the auspices of the Chicago Park District and the Chicago Federation of Musicians. Since 1944 the park district has assumed sole responsibility for the entire series. Attendance at last year's concerts was estimated at 1,020,000. The largest attendance at a single concert was 75,000, on July 23, the first of two Rodgers and Hammerstein programs, conducted by Alfredo Antonini, with Ann Ayars, Lois Gentile, Morton Bowe, Bruce Foote, and the Alice Stephens Singers as the assisting artists.

A dinner in honor of Felix Borowski, who has been a resident of Chicago for the past 53 years, was given on June 1 by more than thirty Chi-

cago organizations. Mr. Borowski has been active in this city as composer, author, teacher, lecturer, annotator of the Chicago Symphony program notes, and critic. Olin Downes, music critic of the New York Times, was the toastmaster, and the Fine Arts Quartet, of the American Broadcasting Company, performed the composer's Third Quartet, in D minor.

In a report on the New York City Opera Company's 1949 season at the Civic Opera House and its plans for the 1950 season, Laszlo Halasz, the company's artistic and music director, admitted that the past season had been less than satisfactory. He attributed some of the faults to a late start, caused by the failure to sign contracts with the musicians' union until a few weeks before opening night. Limitations in other union contracts, which Mr. Halasz said would be avoided this year, were also blamed.

"Our season," he stated, "began during the traditionally unprofitable Thanksgiving week. In addition, there was a general drop in the theatrical and entertainment business in Chicago which, compared to the preceding year, exceeded twenty per cent. Taking everything into consideration, our intake, which was less than ten per cent below the preceding year's, was surprisingly good, especially since the total income potential was reduced seven per cent compared to 1948 through the rescaling of the house, making available a larger number of less expensive seats.

"We will not bring back the two Menotti operas (The Old Maid and the Thief, and The Medium) or Ariadne—and in general I intend to move cautiously on experimental works which I find drained our financial resources to the breaking point both seasons we gave them, but still we will not subscribe to a repertory of old 'war horses' only, even if financially this policy has proven itself in Chicago recently. We have cultural and educational ideals within the framework of the ever present evil called 'budget'."

"I can say after fulfilling one-third of our contract, I have no doubt whatsoever that with the further support of the Citizens' Committee for Opera in Chicago, the public, and the various unions and their members, the balance of our plan will be carried out on schedule."

—WILLIAM LEONARD

Metropolitan Tour Closes in Rochester

ROCHESTER, N. Y.—The 1950 spring tour of the Metropolitan Opera Association came to an end with a performance of Gounod's Faust, in the Eastman Auditorium in Rochester, on May 15. The cast included Nadine Conner as Marguerite, Anne Bollinger as Siebel, Thelma Altman as Martha, Giuseppe di Stefano as Faust, Robert Merrill as Valentin, Lubomir Vichogonov as Mephistopheles, and John Baker as Wagner. Wilfred Pelletier conducted, and Désiré Defrère provided the stage direction. Italo Tajo, originally scheduled to sing the role of Mephistopheles, was unable to appear on account of illness.

Of the fifteen operas presented on tour, Puccini's Tosca, given seven times, had the most performances. Runners-up were Wagner's Lohengrin and Gounod's Faust, each presented six times.

Dietz To Write Lyrics For Die Fledermaus

Howard Dietz, musical comedy lyricist, will write the lyrics for the Metropolitan Opera's new production of Die Fledermaus, scheduled for next season. Mr. Dietz created the lyrics for such successes as Three's a Crowd, The Band Wagon, At Home Abroad, and Inside U.S.A. Garson Kanin, already announced to direct the production, will prepare the English version of the libretto.



OPERA SINGERS AT GRINNELL

Brian Sullivan and Claramae Turner of the Metropolitan Opera, singing in the concert production of Samson and Delilah, at Grinnell College, Iowa, with a college junior, Roger Hanson. David Bruce Scouler conducted the performance

ORCHESTRAS

Max Jacobs Chamber Orchestra, Town Hall, May 2

There was a great deal of music, good, bad and indifferent, on the lengthy program the Max Jacobs Chamber Orchestra presented before a reasonably large gathering in the Town Hall. The evening began with Maximilian Steinberg's orchestral arrangement of Philipp Emanuel Bach's D major Concerto, which Mr. Steinberg made almost thirty years ago at the instance of Serge Koussevitzky, who greatly liked the concerto when he heard it in Paris by the Society of Ancient Instruments, which performed it on a violin, viola d'amore, viola da gamba, and bass viol. Mr. Steinberg scored it for flute, oboes, English horn, bassoon, horn, and strings, and Mr. Koussevitzky brought it out in Boston, in 1924, and played it frequently afterwards. It is admirable music, especially the slow movement, and to some extent helps account for the popularity that Philipp Emanuel Bach enjoyed in the later years of the eighteenth century, when Burney spoke of him as more learned than Johann Sebastian and as "far before his father in variety of modulation."

After the work by the son of the great Bach, Mr. Jacobs presented Jean-Jacques Rousseau's pretty but trifling overture to the pastoral intermezzo, *Le Devin du Village*, which for nearly eighty years enjoyed such an incredible vogue in France that someone (probably Berlioz) suddenly deflated its popularity by hurling a huge powdered wig onto the stage in the course of a performance. The overture is today a museum piece, but becomes by this very fact worth an occasional hearing. It was presumably the late Sam Franko (from whose estate Mr. Jacobs acquired the score) who added to the original oboes, bassoons, and strings the additional oboes, horns, trumpets, and kettledrums heard on this occasion.

Quartetto Sinfonico, for strings, by Giovanni Sammartini, followed the Rousseau piece. Its three movements are quite in the melodic and structural character of the period that witnessed the gradual ripening of Haydn's genius and the first accomplishments of the boy Mozart. The conductor then turned to the 24-year-old Saint-Saëns and offered his A minor Symphony, which used to enjoy a certain currency hereabouts. It is excellent student music, full of counterpoint and containing a number of well-reasoned orchestral and harmonic touches, with here and there reminders of Beethoven and Mendelssohn (the concluding saltarello, for instance). But how fundamentally juiceless and arid it is compared with, let us say, that bubbling C major symphony of the seventeen-year-old Bizet.

Honegger's *Pastorale d'Été*, William Schuman's hopelessly desiccated and manufactured *Symphony for Strings*, Bartók's effervescent *Rumanian Folk Dance* arrangements (for small orchestra), and Debussy's charming *Petite Suite* concluded a rather overloaded program. The orchestra was made up in part of New York Philharmonic-Symphony men, with John Corigliano as concertmaster. Mr. Jacobs, long esteemed as a violinist and teacher, has for many years conducted chamber orchestras, and is, consequently, anything but an inexperienced leader. There were, however, a number of flaws as to tonal blend, balance, and precision on this occasion.

—H. F. P.

Leon Barzin Conducts Bruckner's Mass in D

National Orchestral Association. Leon Barzin, conductor. Columbia University Chorus; Libora Geraci and Helen Dautrich, sopranos; Elsa Ros-

ner and Harriet Feldman, contraltos; William Hess and Wallace Wagner, tenors; Myron Sands, baritone; Everett Anderson, bass. Cathedral of St. John the Divine, May 19:

II Martirio del Pellico... Schimmerling
(First performance in America)
Mass in D Bruckner

Leon Barzin and the National Orchestral Association are to be commended for having undertaken in a religious setting the performance of one of Anton Bruckner's masses. Unfortunately, however, the acoustical characteristics of the awesome and vast Cathedral of St. John the Divine severely limited the effectiveness of a seemingly sensitive performance. Excessive reverberation confused contrapuntal passages into thick masses of sound, and also tended to nullify dynamic contrasts in which pianissimos followed closely upon fortissimos. Thus the coherence of the music was destroyed, and the listener had to content himself with isolated moments of transcendent tonal luminosity that from time to time shone through.

H. A. Schimmerling's *II Martirio del Pellico*, which is described as "A Suite for Orchestra with incidental vocal solos from the Oratorio, *Il Protomartire dello Spielberg*," was a wandering succession of chromatic and impressionistic clichés, orchestrated in the best cinematic style.

—A. H.

New York Chamber Orchestra Town Hall, May 21

A program of orchestral music by Negro composers, presented by the New York Chamber Orchestra, under the leadership of Dean Dixon, was sponsored by the African Aid committee. Advertised as the first all-Negro concert of the sort to be given in New York, it was attended by a large audience. The program included *Fatsé La Hesó*, by the Bantu composer M. Moerane, a first performance in America; the first New York performance of excerpts from the ballet *La Rebambaramba*, by the late Amadeo Roldán, of Cuba; Samuel Coleridge-Taylor's *Four Characteristic Waltzes*; the first movement of Ingram Fox's *Emancipation Symphony*; Ulysses Kay's *Suite for Orchestra*; and William Grant Still's *Old California*. The chairman of the committee, W. E. B. DuBois, spoke briefly at intermission.

—N. P.

RECITALS

(Continued from page 20)

and piano, which opened the second half of the program, was virtually its antithesis as far as selectivity went. The notes here are piled on willy-nilly, and the maze of sound produces an improvisatory effect that belies what seems basically solid craftsmanship. Seymour Barab, cellist, and David Tudor, pianist, played it ably. Rachmael Weinstock and Jerome Maggid, violinists; George Grossman, violist; and Otto Deri, cellist, brought the evening to a close with a clean performance of Edouardo di Biase's *String Quartet No. 1*. This work, the only one on the program outside the atonal orbit, sounded a bit tame by comparison, but the composer's happy penchant for agreeable melody was made all the more evident. An affable, ingratiating work, it nevertheless shows signs of rhythmic and formal ingenuousness in its square patterns and overfondness for the pause. All the works presented were new to New York, although parts of the Di Biase quartet have been heard in a string orchestra version.

—A. B.

Nora Holt Testimonial Concert Times Hall, June 2

The David I. Martin branch of the National Association of Negro Mu-

sicians sponsored a concert in honor of Nora Holt, music critic for the New York *Amsterdam News*. The program was presented by Camilla Williams and Muriel Landes, sopranos; William Warfield, baritone; Kermit Moore, cellist; and Gilopez and Marcelita Kabayao, violin and piano duo. Miles Kastendieck, president of the New York Music Critics' Circle, and Elmer A. Carter, member of the New York State Committee against Discrimination, spoke, and a testimonial scroll for her service in behalf of music was presented to Mrs. Holt.

—N. P.

OTHER RECITALS

MARGARET TANN WILLIAMS, contralto; Carl Fischer Hall, May 12.

CLARICE MERRILL, soprano, and JOSEPHINE CARUSO, pianist; Carnegie Recital Hall, May 14.

MARCELITA LOPEZ KABAYAO, pianist; Town Hall, May 14.

LOIS JORDAN, soprano; Town Hall, May 14.

LUIGI OLARI, bass-baritone; Carnegie Recital Hall, May 15.

ELLEN WILSON MEIBES, soprano; Carnegie Recital Hall, May 16.

BEULAH EISENSTADT, pianist; Carnegie Recital Hall, May 27.

MICHAEL BOOKER, tenor, and ROBERT DORSEY, pianist; Carl Fischer Hall, May 28.

SOTO ANDREA, tenor, Times Hall, May 28.

JACOB KONIGSBERG, tenor; Town Hall, May 30.

MARGARET LEARY, mezzo-soprano; Carnegie Recital Hall, June 2.

JOAN HOLLEY, pianist; Barbizon Plaza, June 2.

INEZ ROSENBLUM, soprano; Carnegie Recital Hall, June 7.

RUTH SHAPIRO, harpist, and ZOLLA McCULLOUGH, soprano; Carl Fischer Hall, June 10.

OCTAVIA DAVIS, pianist; Carnegie Recital Hall, June 11.

Ljuba Welitch, Soprano Westchester Center, May 10

When Ljuba Welitch appeared in the final program of the season sponsored by Mrs. Julian Olney in the Westchester County Center, in White Plains, N. Y., it marked the Metropolitan soprano's first recital appearance in the New York area.

From her first entrance there could be no doubt of Miss Welitch's magnetism, and throughout the evening the blended fire and graciousness of her stage manner maintained a strong rapport between singer and audience. Her program consisted of *Dich theure Halle*, from Wagner's *Tannhäuser*; a group of lieder by Schubert and Strauss; *Ritorna vincitor!*, from Verdi's *Aida*; *Or sai, chi l'onore*, from Mozart's *Don Giovanni*; four Moussorgsky songs, sung in the original Russian; and two excerpts from Johann Strauss operettas;—Saffi's aria from *Der Zigeunerbaron* and Rosalinda's *czardas* from *Die Fledermaus*.

Miss Welitch upheld a high standard of security and technical proficiency in her vocalism. Far and away her best achievements of the evening, however, came in the relatively fluid and undramatic music of the Moussorgsky songs—*The Night, Star Will You Tell Me, I Love You*, and *The Miller*. Particularly in the middle two did she project an easy flexibility of line and coloration and a subtlety of emotional nuance that were most poignant. Rarely does any voice sound so purely beautiful as did Miss Welitch's in *Star Will You Tell Me*, and after prolonged applause she repeated it, with the same miraculous results.

Although the ease and security of Miss Welitch's production was con-

stantly exciting, her interpretations elsewhere left something to be desired. There was little inwardness or real understanding about her delivery of such standard lieder as *Die junge Nonne*, *Ständchen*, and *Ruhe meine Seele*; and although she accomplished a broad, forceful externalization of the emotional atmosphere of each of the arias, she rushed the tempos so impetuously that she deprived herself of any opportunity for really musical expression.

If the possessor of so vivid a temperament and so reliable a technique could harness the headlong outpouring of her powers she would not become less exciting, and might discover untold new dimensions of her striking gifts.

—J. H., Jr.

Carnegie Pops

(Continued from page 8)

piece in the program conducted by Mr. Leide. Mr. Autori led the orchestra in music by Suppé, Liszt, Schubert, Kreisler, Johann Strauss, Richard Strauss, Lehar, and Mozart. Miss Likova sang Rosalinda's *czardas* from *Die Fledermaus*, and after Mr. Herbert had offered a group of songs joined him in a duet from *Don Giovanni*. Mr. Glazer, more fortunate than most of the piano soloists who appeared in the series, got to play a whole concerto—Liszt's in E flat major.

May 25 brought the second Latin-American Fiesta program of the series. Mr. Antonini conducted, and the soloists were Winifred Heckman, mezzo-soprano; Norman Atkins, baritone; Nestor Chayres, tenor; and Maria Teresa Acuna, Roberto Iglesias, and José Toledando, Spanish dancers, assisted by Alfredo Munar, pianist. The music presented included pieces by Guizár, Porter, Grever, Camarata, Freire, Padilla, Castellanos, Antonini, Albéniz, Falla, Ravel, Larregla, Lecuona, Tucci, Don Alfonso-Cacciola, Gerver, and Lara.

Twelve Guggenheim Awards Go to Musicians

Twelve of the 158 fellowships awarded this year by the John Simon Guggenheim Memorial Foundation were made in the field of music. Seven winners are composers—Gerald Kechley, Roger Goeb, Robert Ward, Leo Smit, Irving Fine, Elliott Carter, and Ben Weber. Harry Partch, composer, musicologist, and designer of musical instruments, and Lauriston C. Marshall, professor of electrical engineering in the University of California, will work together on an electronic instrument, with manual keyboard, adapted to the 43-tone-to-the-octave scale, originated by Mr. Partch. Marshall Winslow Stearns, assistant professor of English, Cornell University, will write a history of jazz music. Isabel Pope, of Hanover, N. H., will make a study of Spanish secular vocal music of the early Renaissance in relation to the form and style of contemporary musical developments in western Europe. Herbert Norman Halpert, professor of English, Murray State College, Murray, Ky., will write a book on life in the southern New Jersey pine country, based on the folklore and folk-music of the area.

Short Mozart Opera Recorded in English

A recording of Mozart's one-act opera *The Impresario* is scheduled for release early next fall. It is sung in English by Lois Hunt, Edith Gordon, and Luigi Vellucci. Hermann Herz is the director and Paul Rosen the producer. The recording is listed as a Dolores Hayward Associates Production.



David K. Gleason

Two student opera productions—Left, Weill's *Down in the Valley*, at the University of Alabama. Right, Menotti's *The Old Maid and the Thief*, produced at James Milliken University, Decatur, Ill., as part of an opera-ballet program



New Orleans Opera Company Gives Three Works

NEW ORLEANS.—In the second half of its 1949-50 season the New Orleans Opera House Association has presented two performances each of *Manon*, *Un Ballo in Maschera*, and *Rigoletto*. Massenet's opera received a sumptuous production ably staged by William Wymetal and conducted by the dependable Walter Herbert. In the title role Bidu Sayao captivated the audiences with her exquisite performance, and Eugene Conley made a fine Des Grieux. Daniel Duno sang Lescart, and lesser roles were taken by Norman Treigle, Villette Russell, Charlotte Miller, Gertrude Meade, Herman Cottman, Henri Feux, Charles Caruso, Arthur Winteler, Louis Panzeri, and Juliette Kenney. Mr. Treigle, a 23-year-old bass, was outstanding as the Innkeeper and Des Grieux's father.

The production of *Un Ballo in Maschera* was distinguished by Jussi Björling's beautiful singing as Riccardo, although fine performances were given by Suzy Morris as Amelia, Martha Larrimore as Ulrica, and Audrey Schuh as Oscar. The leading roles in *Rigoletto* were taken by Graciela Rivera, Giuseppe di Stefano, Giuseppe Valdengo, and William Wilderman. The chorus and ballet were directed by Madeleine Beckhard and Lelia Haller, respectively. Glynn Ross staged both Verdi operas.

The New Orleans Symphony ended its very successful season, on March 14. Irving L. Lyons, president of the New Orleans Symphony Society, announced that Massimo Freccia had been re-engaged as conductor and that the orchestra would be expanded from 75 to 85 musicians next season. Recent soloists with the orchestra have been Joseph Szegedi, Moura Lympny, and Mischa Elman. A benefit for the orchestra a few months ago found it sharing a program with the film Francis and a stage show that included the film's leading player, Donald O'Connor.

The New Orleans Chamber Music Society, which comprises Nicolai Zadri, Russell Bobrowski, Domenick Salterelli, and Adolph Abbenante, has played several programs. On the second of its three concerts this season the women's auxiliary of the New Orleans Symphony presented the string

quartet of the orchestra, which includes Eugene Altschuler, Marjorie Stecklein, Sidney Locker, and William Harry.

Programs have been given here by José and Amparo Iturbi; Rudolph Firkusny; Igor Gorin; the St. Louis Sinfonietta, with Jeanne Chalfoux as harp soloist; and the Cincinnati Symphony, Thor Johnson, conductor, with Sigi Weissenberg as piano soloist.

The Xavier University department of music staged a meritorious production of *Aida*, in which chief vocal honors went to Emma Goldman as *Aida*, Bessie Johnson as *Amneris*, and Alfred McEwan as *Amonastro*.

Irwin Poché, who has offered many musical events here and has managed the Poché Theatre for the past two years, has resigned from the latter post and will present attractions on his own.

General Kemper L. Williams was elected president of the New Orleans Symphony Society. He succeeds Irving L. Lyons, who had accepted that office for one year only. Other new officers of the society are Herman S. Kohlmeier, Theodore Brent, and Leon Godchaux, Jr., vice-presidents; Philip D. Rittenberg, secretary; and Irwin Isaacs, Jr., treasurer. George Allen Foster continues as manager of the orchestra.

A new organization, the Civic Choral Society, directed by Ferdinand Dunkley, will present one of the major oratorios, assisted by an orchestra and local soloists, in its first concert.

Among the soloists announced for the New Orleans Symphony's 1950-51 season will be Rudolf Serkin, Artur Rubinstein, Erica Morini, Nathan Milstein, and Vronsky and Babin.

—HARRY B. LOEB

Hadley Medal Awarded To Edwin Franko Goldman

The National Association for American Composers and Conductors awarded its Henry Hadley Medal for 1949-50 to Edwin Franko Goldman, founder and conductor of the Goldman Band, for distinguished service in behalf of American music and musicians. Citations were given to Leo Sowerby, composer; Alfred Frankenstein, music critic of the *San Francisco Chronicle*; Adrian Michaelis, radio program director for the Standard Oil Company of California; and Edward Johnson, retired general manager of the Metropolitan Opera Association.

Alabama University Sponsors Music Forum

UNIVERSITY, ALA.—The University of Alabama, together with the Alabama Composers League, sponsored a Composer - Orchestra - String Forum here, from March 31 to April 2, with Roy and Johana Harris as special guests. Mr. Harris conducted the University of Alabama Symphony, augmented by visiting players, in his *Melody* and in *Johnny Comes Marching Home*. In a chamber-music program his *Four Minutes* and *Twenty Seconds* was played, and Mrs. Harris played piano compositions in the final session. Other composers who attended the forum and heard their works played were Weldon Hart, of West Virginia University, and Burnet Tuthill, of the Memphis College of Music. Alabama composers represented in the programs were William Presser, Hubert Liverman, Paul Newell, and Gurney Kennedy. Ottokar Cadek, director of the university orchestra, was faculty sponsor of the forum, and Alton O'Steen, head of the department of music, planned the schedule. Arthur Bennett Lipkin, conductor of the Birmingham Civic Symphony, conducted some of the performances.

On Feb. 8 and 9 the departments of music and speech of the university staged Kurt Weill's *Down in the Valley* and Gian-Carlo Menotti's *Amelia Goes to the Ball*. Arline Hanke and James Hatcher were co-directors of the operas, which were accompanied by the university orchestra. Miss Hanke conducted the Weill opera, and Alton O'Steen conducted the Menotti opera.

Colorado University Sponsors Chamber Music

BOULDER, COLO.—The University of Colorado college of music presented the Beethoven Chamber Music Society, directed by Cornelius van Vliet, in concerts on May 16 and 23. The first program included Glazounoff's *In Modo Religioso*; Henri Tomasi's *Variations on a Corsican Theme*; Beethoven's *F major Horn Sonata*, Op. 17; and Mozart's *C minor Serenade*, K. 138. The second program offered Mozart's *B flat Trio*, K. 152; two movements of Ibert's *Quartet*, for two flutes, clarinet, and bassoon; and Beethoven's *Archduke Trio*, Op. 97.



FAMOUS
OPERA
SONGS

Imported from Italy
published by

CASA MUSICALE SONZOGNO

Francesco Gilella:

ADRIANA LECOUVREUR

vocal score \$9.00

Io son l'umile ancella

(soprano)75

Victor Record by Albanese

O vagabonda stella (mezzo) 1.00

Cetra Record by Elmo

L'anima ho stanca (tenor)75

Cetra Record by Masini

Poveri fiori (soprano)75

La dolcissima effigie (tenor)75

Cetra Record by Masini

L'ARLESIANA

vocal score \$9.00

Il lamento d'i Federico

(tenor)85

Victor Record by Tagliavini

Racconto del pastore (baritone)75

Esser madre è un inferno

(mezzo)75

Columbia Record by Muzio

Era un giorno di festa (mezzo)75

GLORIA

vocal score 9.00

O mia cuna fiorita (soprano)75

Aria di Lionetto (tenor)75

Umberto Giordano:

ANDREA CHENIER

vocal score 9.00

complete Columbia Recording

Improvviso (tenor) 1.00

Monologo di Gerard

(baritone)75

Victor Record by R. Merrill

La Mamma Morta (soprano) 1.00

Columbia Record by Muzio

Come un bel dì di maggio

(tenor)75

Victor Record by Björling

Si fui soldato (tenor)75

Cetra Record by Masini

Duetto Finale (Act 4)

(sop. & ten.) 1.00

FEDORA

vocal score 9.00

Amor ti vieta (tenor)75

Victor Record by Gigli

MADAME SANS-GENE

vocal score 9.00

Aria di Caterina (soprano)75

Ruggiero Leoncavallo:

PAGLIACCI

vocal score 7.50

complete Victor Recording

Prologo (baritone) 1.00

Victor Record by L. Warren

Balletto di Nedda (soprano)75

Victor Record by Albanese

Arioso di Canio (tenor)75

Victor Record by Caruso

Serenata di Arlecchino

(tenor)75

Victor Record by J. Melton

ZAZA

vocal score 9.00

Canzone di Millo (tenor)75

Romanza di Millo (tenor)75

Zazza piccolo xingara

(baritone)75

Pietro Mascagni:

L'AMICO FRITZ

vocal score 5.00

complete Cetra Recording

Non mi resta che il pianto

(sop.)75

HMV Record by Gigli

Duetto delle ciliege (sop. &

ten.) 1.00

Cetra Record by Tagliavini &

Tassinari

Son pochi fiori (soprano)75

Cetra Record by Tassinari

O amore o bella luce (tenor)75

CAVALLERIA RUSTICANA

vocal score 7.00

complete Columbia &

Victor Recording

Siciliana (tenor) 1.00

Victor Record by Björling

Vio le sapete O Mamma

(soprano)75

Columbia Record by Traubel

Brindisi di Turiddu (tenor) 1.10

Victor Record by Gigli

Stornello de Lola (mezzo)75

Duetto: Santuzza & Turiddu

..... 1.10

Victor Record by

Giannini & Gigli

Addio alla madre (tenor)75

Victor Record by Caruso

LODOLETTA

vocal score 9.00

Flammen perdonami (soprano)75

from SILVANO

S'e spento il sol (tenor)75

Ermano Wolf-Ferrari:

LA VEDOVA SCALTRA

vocal score 9.00

Madrigale di Rosaura

(soprano)75

printed with original Italian texts

Send for the complete AMP

vocal catalogue

ASSOCIATED

MUSIC PUBLISHERS, INC.

25 W. 45th St. New York

(or your local dealer)

San Carlo Company Stages Twelve Operas In New York

By JAMES HINTON, JR.

ON May 30, before a capacity audience in the Center Theatre, Fortune Gallo's San Carlo Opera Company ended its 39th transcontinental tour with a performance of Verdi's *Aida*. The company's thirteenth annual spring season in the Rockefeller Center auditorium included sixteen performances of eleven bills during the fourteen days beginning May 17, with matinees being given on both Sundays during the period.

The quality of the singing was, in general, better than it had been for the past several years; and although only two operas in the repertoire—Verdi's *Il Trovatore* and Rossini's *The Barber of Seville*—had not been given in either the Metropolitan or New York City Opera seasons, most of the performances were well attended, with audience reactions ranging from complacent acceptance of familiar shortcomings to high enthusiasm for the achievements of old favorites and of some of the seven singers who made their New York debuts during the course of the season.

Carlo Moresco was musical director, and shared conducting duties with Anton Coppola and Alberto Sciarretti. Mario Valle, the senior member of the company in point of service, acted as artistic director, and was responsible for the staging of all the productions. The choreography was, as usual, in the hands of Lucien Prideaux, and his partners in duet

assignments were Bettina Rosay and Lisan Kay. When the opera called for it, the adult chorus was augmented by one from the Children's Opera Company of New York, directed by Eva Leoni.

The season opened on May 17 with *La Traviata*, and continued on the following schedule: May 18, *Aida*; May 19, *Madama Butterfly*; May 20, *Carmen*; May 21 (matinee), *Rigoletto*; May 21, *La Bohème*; May 22, *Tosca*; May 23, *Cavalleria Rusticana* and *Pagliacci*; May 24, *The Barber of Seville*; May 25, *La Traviata*; May 26, *Faust*; May 27, *Il Trovatore*; May 28 (matinee), *La Bohème*; May 28, *Carmen*; May 29, *Madama Butterfly*; and May 30, *Aida*.

Seven singers made their New York operatic debuts during the season. Antonio Madasi, formerly a member of the Teatro Reale in Rome, had been chosen by Arturo Toscanini to sing the tenor role of Fenton in the NBC broadcast performance of Verdi's *Falstaff* earlier in the spring, but had never appeared on the stage before in New York. Piero Guelfi, currently on the baritone roster of La Scala in Milan, flew here to make his debut as Germont in the opening in *La Traviata*. John Cortay, young American dramatic tenor, made his debut in the first *Aida*, as did Anton Marco, St. Louis baritone. Nelly Mathot, French coloratura soprano, came down from Montreal to sing Gilda in the single performance of *Rigoletto*; and William McCully, young American bass, was heard in most of the sec-

ondary bass parts during the season. Rina Telli, who toured with the company for the first time this year, sang the final *Aida*.

On opening night, Lucia Evangelista was in her most silvery voice as Violetta, and the tonal beauty of her singing combined with her lovely stage presence to win her a warm reception, despite a lack of dramatic vitality in her delivery. As Alfredo, David Poleri seemed more assured than in his first appearances here, last spring, and sang with a surer command of expressive devices. His voice had grown more mature and even more beautiful, but on the debit side was his budding disregard for rhythmic values. Mr. Guelfi proved to be a thoroughly routinized and authoritative singer and actor. Despite some worn spots in his voice, he delivered a sound performance, and achieved a long *messa di voce* in *Di Provenza* that drew a spontaneous burst of applause from his colleagues in the audience. Mr. McCully made his debut as Baron Douphol, and demonstrated a well-placed voice of good quality. Mr. Moresco conducted, as he did in his other assignments, with strong, heavy rhythms and little flexibility.

On May 18, Selma Kaye was the *Aida* and Martha Larrimore the *Amneris*. Mr. Cortay, making his debut as Radames, revealed a really magnificent voice and an imposing physique, but gave very few indications that he knew anything about using either effectively. He was awkward in his movement, and could hardly be said to have a vocal method at all. Mr. Marco, also making his first New York appearance, was an emphatic Amonasro. Mr. Moresco conducted.

Hizi Koyke was in superb voice in the first *Madama Butterfly*, and gave one of the most memorable performances of her distinguished career. No one knows the role of Cio-Cio-San so intimately or projects its full implications so well, and, with her tones coming freely, she moved the audience as few singers before the public can. Mario Palermo was competent as Pinkerton, as were Stefan Ballarini as Sharpless and Lorraine Calcagno as Suzuki. Mary Lou Boyd was a new and pretty Kate Pinkerton. Mr. Coppola conducted sympathetically and with considerable regard for orchestral balances.

Martha Larrimore was a seductive but vocally very uneven *Carmen* in the performance on May 20, which had Mina Cravi, one of the most attractive artists in the company, as its excellent Micaëla. Vasso Argyris was an uninspired Don José, and Mr. Ballarini a tight-voiced Escamillo. Mr. Moresco conducted.

Mr. Madasi made his debut in the matinee performance of *Rigoletto* on May 21, and used his light, pleasant voice with considerable verve. He cut a good figure on the stage, but his sometimes questionable taste with regard to note values marred his performance. Mr. Guelfi was a stagewise *Rigoletto*, and Miss Mathot was a light-voiced but attractively musical Gilda. Miss Cravi and Mr. Poleri took the leading roles in the performance that evening of *La Bohème*, with Mr. Marco and Mollie Knight as Marcello and Musetta. Mr. Coppola conducted.

Gertrude Ribla, who has not sung *Tosca* at the Metropolitan since she joined the company two seasons ago, sang her first New York performance in that role in several seasons on May 22. She gave a strongly drawn characterization that was always marked by superior dramatic intelligence. There were some thrilling moments in her vocalism, but her performance would have benefited from an occasional lightening of approach to heighten the effectiveness of her impassioned moments. Mr. Guelfi was a competent and artistic Scarpia, and Mr. Poleri sang with un-

qualified beauty and strength of projection as Cavaradossi. Mr. Moresco conducted.

In the double bill on May 23, Miss Kaye sang *Santuzza*, with Mr. Palermo as Turiddu and Mario Fioriella as Alfio; and Miss Cravi sang *Nedda* to Mr. Argyris' Canio and Mr. Ballarini's Tonio. Mr. Sciarretti conducted *Cavalleria Rusticana*, and Mr. Moresco took over for Pagliacci.

The company made its usual shambles of *The Barber of Seville* on May 24. The whole slapstick production was in the worst possible taste, and the singing did little to redeem the crudities of the action. Mr. Madasi possessed only part of the technique necessary to negotiate Almadiva's florature, and Mr. Guelfi was dry of voice as Figaro. Elvira Helal substituted for Miss Mathot as Rosina, and sang carefully but without much spirit. Mr. Valle made his only appearance of the season as Bartolo, and Victor Tatzozzi was Basilio. Mr. Moresco conducted.

The second *La Traviata*, on May 25, had the same cast as on opening night, except for Mr. Marco, who appeared as Germont. Faust, on May 26, had Miss Cravi as a lovely Marguerite and Mr. Poleri in the title role. Mr. Tatzozzi was Mephistopheles.

Selma Kaye was the Leonora in the May 27 performance of *Il Trovatore*, and sang, from time to time, with real brilliance. Mary Krete, of the New York City Opera Company, sang the first Azucena of her career, and gave a cautious, reasonably secure performance. Mr. Cortay sang two syllables on the second interpolated high C in *Di quella pira*, but did little else to distinguish himself. Mr. Marco, substituting for Mr. Ballarini as the Count Di Luna, enunciated clearly, but was often at odds with Mr. Sciarretti, who beat time agreeably enough.

The cast of the second *La Bohème*, on the afternoon of May 28, was the same as the first one, except that Mr. Madasi was the Rodolfo and William Wilderman replaced Mr. Tatzozzi as Colline. The *Carmen* cast that evening was also the same as before, with the exception of Margery Mayer, who sang the title role. Except for Richard Torigi as Sharpless and Laurene Buttler as Suzuki, the principal singers of the second *Madama Butterfly*, on May 29, were the same as in the first.

In the final *Aida*, Miss Telli proved to have a voice of lovely quality, except for some strain at the top, but failed to project much of the drama. Margery Mayer was an excellent *Amneris*. William Wilderman replaced Victor Tatzozzi as Ramfis; in other respects the cast was the same as in the previous performance.

The secondary sopranos, not already mentioned, who participated included Deanne de Sanctos, Geraldine Sloan, Mathilde Sarrand, Julia Williams, and Jacqueline Caminita; of these, Miss De Sanctos seemed to have the brightest prospects. The two comprimario tenors were Adrien La Chance and Giorgio Tallone, both exceptionally competent and useful singers. Mr. Tatzozzi took most of the principal bass roles, with Mr. Wilderman relieving him towards the end of the season. Mr. McCully, Nino Manfredi, Egidio Morelato, Fausto Bozza, and Lloyd Harris shared the minor roles for low voices, with Mr. Harris falling heir to such buffo roles as the Sacristan in *Tosca* and Benoit and Alcindoro in *La Bohème*.

New Prokofiev Work Performed in Moscow

Moscow.—A new concerto by Sergei Prokofiev was recently performed at the Moscow Conservatory.

Juilliard School of Music

WILLIAM SCHUMAN, President

JUILLIARD SUMMER SCHOOL

ROBERT HUFSTADER, Director

JULY 3 to AUGUST 11, 1950

Catalog on Request

JUILLIARD SUMMER SCHOOL

Room D—120 Claremont Avenue

New York 27, New York

Cornell College Holds Annual Festival

MT. VERNON, IOWA.—The 52nd annual May Music Festival of Cornell College was held on May 4, 5, and 6, in the historic college chapel. The festival, the oldest west of the Mississippi, was opened with a piano recital by Rosalyn Tureck, who played a stimulating all-Bach program with brilliance and sensitivity. On the following night, Frances Yeend was the recitalist. A gale that uprooted trees and tore slates from the chapel roof abated only an hour before the concert and continued to rattle windows as Miss Yeend sang. However, the soprano's exceptional voice and fine vocalism held the audience's attention during the program, in which a group of Spanish songs and the Letter Scene from Tchaikovsky's *Eugen Onegin* made the outstanding impression.

In the afternoon concert on May 6 the Chicago Symphony and the Cornell Oratorio Society presented Mendelssohn's *Elijah*. The chorus, prepared by Paul Beckhelm, director of the Cornell conservatory of music, sang with élan, virility, and technical surety, in a performance conducted sympathetically by Tauno Hannikainen, associate conductor of the orchestra. The excellent soloists were Charlotte Reinke, soprano; Ruth Slater, contralto; and Robert Speaker, baritone. Eugene Devereaux was the organist. The oratorio was preceded by Mozart's *Symphony in D major, K. 385*. That evening the festival came to a close with a concert by the Chicago Symphony, again conducted by Mr. Hannikainen.

Great strides have been made in establishing a festival maintenance fund in honor of Frederick Stock, who, as conductor of the Chicago Symphony, appeared with the orchestra in the festival for forty years. The fund is set at \$112,000, which represents \$1,000 for each concert conducted by Mr. Stock.

—EUGENE DEVEREAUX

Brevard Festival To Give Six Programs

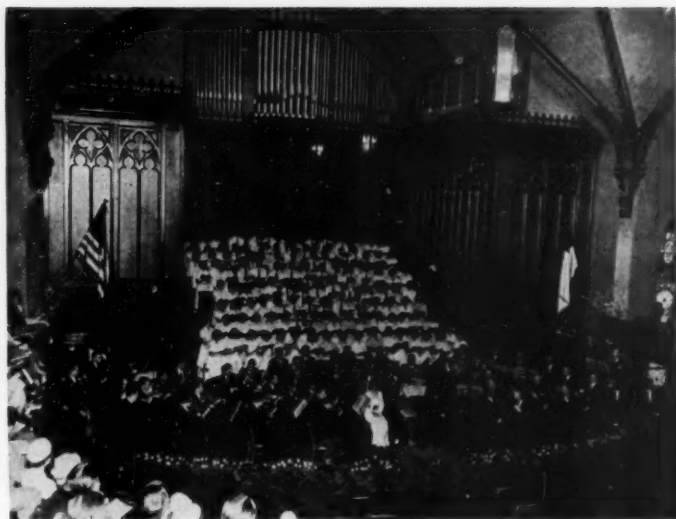
BREVARD, N. C.—The fifth annual Brevard Music Festival will be held in the Transylvania Music Camp Auditorium here, on Aug. 11, 12, 13, 18, 19, and 20. The six programs will be under the direction of James Christian Pfohl. The soloists with the orchestra will include Eugene List, pianist; Paul Makovsky, violinist; Norma Heyde, soprano; Margaret Thuenemann, contralto; William Hess, tenor; and Julian Patrick, baritone. Two choral works will be presented, Debussy's *The Blessed Damsel* and Verdi's *Requiem*.

Swiss Music Library Established in New York

The Swiss Composers League has established a Swiss Music Library, at 444 Madison Avenue, New York 22, where works by contemporary Swiss composers are available for study and for rental for performance. The library also includes a large collection of recordings of contemporary Swiss music. Some of the composers represented are Volkmar Andreae, Conrad Beck, Jean Adolf Brunner, Willy Burkhard, René Gerber, Arthur Honegger, Rolf Liebermann, A. F. Marescotti, Frank Martin, and Armin Schibler. Marguerite Staehelin is in charge of the library.

MUSICIANS OPPORTUNITY!

• Experienced men and women to teach and coach voice, piano, all instruments, opera. Newly enlarged music school and opera workshop in Florida. Steady from Oct. 1 thru Aug. 1. Living quarters, utilities and 70% commission from net income of your pupils. We supply everything. Write fully, including references, to Mr. Jack Epstein, Director, 111 Dunbar Road, Palm Beach, Florida.



Hugh M. Roberts

The Cornell College performance of *Elijah* in the 52nd annual May Festival at Mt. Vernon, with members of the Chicago Symphony led by Tauno Hannikainen. Eugene Devereaux was the organist, and Paul Beckhelm trained the chorus.

Griffith Foundation Sponsors Two Operas

NEWARK.—On May 16 and 18, the Griffith Music Foundation sponsored opera performances in the Mosque Theatre for the benefit of the Boys' Club of Newark. The two bills, Mozart's *Don Giovanni* and Puccini's *La Bohème*, were staged by the National Grand Opera Company, of which Giorgio d'Andria is general director.

In the *Don Giovanni* performance, on May 16, Italo Tajo, making his first East Coast appearance in the title role, was in far freer voice than he had been during the Metropolitan season, and gave a performance that was generally tasteful and effective. As Leporello, Virgilio Lazzari, one of the great exponents of that role, sang with impeccable style, and gave a stage performance that it would be difficult to match for finish and point unmarred by buffo clichés. Gabor Carelli seemed more of a personage than most Don Ottavios, and presented both of his arias with notably clear tone and with exemplary control of musical shapes. Norman Scott was a satisfactory Commendatore, and Lorenzo Alvary sang Masetto.

Regina Resnik, returning to her original role of Donna Anna after recent Metropolitan appearances as Donna Elvira, sang with great warmth of projection; and Eva Likova, who sang her role during the season at the City Center, was Elvira. Laura Castellano was the Zerlina. Paul Breisch conducted firmly; and Désiré Defrère and Anthony Stivanello were credited with the stage direction.

The May 18 performance of *La Bohème* presented Ann Ayars and Giuseppe di Stefano in the leading roles, with Ann Bollinger, Giuseppe Valdengo, Mr. Tajo, George Cehanovsky, Lawrence Davidson, and Pietro Righi rounding out the cast. Pietro Cimara conducted, and the stage direction was in the same hands.

—J. H. JR.

The Consul Wins Pulitzer Music Prize

The 1950 Pulitzer Prize in music was given to Gian-Carlo Menotti's opera *The Consul*, which had already won the New York Drama Critics Circle award as the best musical play of the 1949-50 season. The Pulitzer Prize in drama went to the musical play, *South Pacific*, written by Richard Rodgers and Oscar Hammerstein II.

Barati Chosen Director Of Honolulu Symphony

HONOLULU.—George Barati has been chosen as regular conductor of the Honolulu Symphony. He fills a post left vacant in July, 1949 by the death of Fritz Hart. Mr. Barati conducted the final concerts of the 1949-50 season, on March 19 and 21. The program included waltzes from Strauss' *Der Rosenkavalier*; the conductor's *Scherzo, 1946*; Tchaikovsky's *Fifth Symphony*; and excerpts from Mozart's *The Marriage of Figaro*, sung by the University of Hawaii choir and three soloists—Ethel Chung, soprano; Mildred Tolentino, mezzo-soprano; and Floyd Uchima, bass. Two other singers, Sally Kim, soprano, and James Shigeta, baritone, sang in the first performance of this program, but missed the second when they had to fly to the United States for special appearances in radio and television. Three days later the orchestra gave a children's concert, sponsored by the women's committee of the symphony society. Mr. Barati conducted and made the spoken introductions to the music.

Earlier in this season John Edmund Murphy was a guest conductor with the orchestra in a program that had James Sykes as piano soloist.

The season has included performances of the late Fritz Hart's *Even unto Bethlehem* by the Honolulu Academy of Arts, two performances of Handel's *Messiah* by the Central Union Church, and thirteen performances of the Punahou Music School's production of Tchaikovsky's *Nutcracker Suite*, which had a cast of one hundred little dancers and a chorus of two hundred older pupils, conducted by Marjorie Shaddock. Programs have been given by Peggy Hitchcock, the Lyric Ensemble and the Honolulu Gleemen, and the Liebrecht Ensemble.

Gladys Swarthout gave four concerts, two in Honolulu and two in the outer islands.

—HARRIET GALLEY

Three Composers Win National Institute Grants

The National Institute of Arts and Letters has awarded \$1,000 grants to three composers, Elliott Carter, Andrew W. Imbrie, and Ben Weber. Twelve similar awards were given in the fields of art and literature. The awards are made annually to encourage younger artists of demonstrated ability and as practical recognition of the work of more established artists.

COPPICUS & SCHANG, Inc.

Division
Columbia Artists Mgt., Inc.
113 West 57th Street, New York

LILY PONS

Licia Albanese

Jussi Bjoerling

Mario Braggiotti

De Paur's Infantry

Chorus Leonard de Paur,
Conductor

Rudolf Firkusny

Carroll Glenn

Szymon Goldberg

HILDEGARDE

First Concert Tour
Assisted by her own Orchestra

Maryla Jonas

OSCAR LEVANT

Mata & Hari & Co.

Nan Merriman

Gen. Platoff Cossack
Chorus & Dancers

Nicholas Kostrukoff, Conductor

Susan Reed

Hazel Scott

Slavenska & her
Ballet Variante

Tossy Spivakovsky

Gladys Swarthout

Jennie Tourel

Trapp Family Singers
Dr. F. Wasner, Conductor

Vronsky & Babin

Ljuba Welitch

Saint Louis Symphony Ends Seventieth Concert Season

St. Louis
ON THE return of the St. Louis Symphony from its tour of the eastern states, Vladimir Golschmann was obliged to conduct the two final pairs of subscription concerts in four consecutive days, March 24 to 27. The final and twentieth program of the orchestra's seventieth season was distinguished by a stirring performance of Randall Thompson's *The Testament of Freedom*, sung by the Moolah Temple Chanters El Koran, Charles Galloway, conductor, and by a particularly beautiful reading by Mr. Golschmann of Rachmaninoff's *Second Symphony*.

The orchestra's first pair of concerts in 1950, on Jan. 7 and 8, conducted by Mr. Golschmann, included a delicate performance of Bach's *B minor Suite*, with Albert N. Tipton as flute soloist; a well co-ordinated presentation of Ravel's *Piano Concerto*, with Jesús María Sanromá as soloist; and Schönberg's *Verklärte Nacht*, which displayed the tonal depth of the string section. The Jan. 13 and 14 program offered the first performance of Manuel Rosenthal's entertainingly descriptive *Magic Manhattan*. Karol Rathaus' pleasing *Salisbury Cove*, dedicated to the conductor and orchestra, was given its premiere in the Jan. 21 and 22 concerts, when Isaac Stern was soloist in Tchaikovsky's *Violin Concerto*.

Harry Farberman, conducting the Jan. 27 and 28 program, gave a scholarly reading of Shostakovich's *Fifth Symphony* and a precise accompaniment to Arturo Michelangeli's performance of Beethoven's *Emperor Concerto*. In the Feb. 4 and 5 concerts Mr. Golschmann led the St. Louis premiere of Hindemith's *The*

Four Temperaments. He handled the intricate variations with perfection, and Wilson Robinson was the worthy piano soloist. Three movements from Fauré's *Pelléas et Mélisande* were played in memory of Ginette Neveu, who was to have been soloist in these concerts.

Another work dedicated to Mr. Golschmann and the St. Louis Symphony, George Antheil's *Tom Sawyer*, A Mark Twain Overture, was played for the first time in the Feb. 18 and 19 program. Sometimes boisterous, this colorful work is full of energy and vitality. Nikita Magaloff replaced Vladimir Horowitz, who was ill, as soloist, and was heard in Tchaikovsky's *First Piano Concerto*. The last concerts, on Feb. 24 and 25, before the orchestra's tour, offered William Primrose in the first local performances of the Handel-Barbirolli *Concerto for Viola and Strings* and Bartók's *Viola Concerto*.

In the last three pairs of concerts in 1949 the soloists were Edith Schiller, pianist, who appeared under the direction of her husband, Harry Farberman; Eloise Wells Polk, pianist, who is the daughter of Oscar Johnson, president of the St. Louis Symphony Society; and Martial Singher, who sang excerpts from Berlioz's *The Damnation of Faust*, Ravel's *Don Quichotte à Dulcinée*, and Duparc's *Phidylé*. Alexandre Tansman's *Ricercari*, also dedicated to the conductor and orchestra on its seventieth anniversary, had its premiere in the Dec. 22 and 23 program. It offers a tonal and rhythmic mélange under the titles *Notturmo*, *Scherzo-Danza*, *Intermezzo*, *Toccata*, and *Study in Boogie-Woogie*.

Special concerts by the orchestra have presented Oscar Levant as piano soloist under Mr. Farberman's direction, and a concert version of *Tristan and Isolde*, with Helen Traubel and Lauritz Melchior singing under Mr. Golschmann's direction. Miss Traubel's superb vocalism and Mr. Golschmann's fine conducting were the outstanding elements in the Wagner performance. Mr. Farberman conducted one Pop concert with Eugene Hayes, pianist, and the Legend Singers, Kenneth Billups, director, as assisting artists, and another with Jacqueline Kaplan, pianist, and James Pingel, baritone, as soloists. The last of the free concerts given in co-operation with the city administration was also conducted by Mr. Farberman, and had Mary Morris as piano soloist.

The opera workshop of the St. Louis Grand Opera Guild opened its season, on Feb. 15, with the presentation of Puccini's *Gianni Schicchi* and Leoncavallo's *Pagliacci*. Edward Murphy conducted, and Bernard Ferguson was the artistic director for these more than ordinarily commendable performances. Kenneth Schuller, as associate conductor, prepared the chorus. On March 29 the workshop gave a most creditable staging of Flotow's *Martha*, with Mr. Murphy as conductor and Mr. Ferguson as chorus master. Two programs of operatic scenes have also been offered by the opera department of the St. Louis Institute, under the direction of Ladislav Vaida.

Laurent Torno conducted the St. Louis Women's Symphony in two concerts, with Elvira Woloschuk, violinist; Gertrude Buttrely, violist; and Laura Marriott, harpist, as soloists. The Philharmonic Orchestra, Gerhard Schroth, conductor, presented Eleanor Leek as soloist in Debussy's *Clarinete Rhapsody*, in one program. In another it offered Debussy's *The Blessed Damsel*, assisted by eighty women from the Civic Chorus, Betty Doogan, and Jean Leisk. The Civic Chorus and Philharmonic Orchestra also joined



ORCHESTRA MANAGERS MEETING IN ST. LOUIS

From the left, seated, Robert E. Casey, Cincinnati; A. M. Walker, San Antonio; J. K. Stauffer, St. Louis; William Zalken, St. Louis, who presided; C. J. Vossburgh, Cleveland; Edward Specter, Pittsburgh; John S. Edwards, Baltimore; Tom M. Johnson, Houston; Robert E. MacIntyre, Buffalo; J. W. Elton, Toronto; Giovanni Cardelli, Dallas. Standing, J. E. Spies, St. Louis; A. M. See, Rochester; Arthur J. Gaines, Minneapolis; Richard Wangerin, Kansas City; Howard Harrington, Indianapolis; George A. Foster, New Orleans; Arthur Judson, New York; George A. Kuyper, Chicago; and George Judd, Jr., Oklahoma City

forces for the annual Christmas concert, conducted by Mr. Schroth. The St. Louis Institute Orchestra was heard in a program under Nandor Domakos' direction, and William Heyne conducted the institute chorus in Scarlatti's *Cantata Pastorale* and Schütz's *The Christmas Story*, in a Christmas program. Many works by Bach were included in the March 8 program of the St. Louis A Cappella Choir, also directed by Mr. Heyne.

Recitalists have included Richard Tucker, William Kapell, Leonard Pennario, Clifford Curzon, Jan Peerce, Ellen Faull, Joseph Szigeti, William Primrose, and José Echaniz. Programs have also been given by the de Paur Infantry Chorus, Pascal String Quartet, Shankar and his Hindu Ballet, the Original Don Cossack Chorus, Houston Symphony, Paganini String Quartet, and Ballet Russe de Monte Carlo. Additional recitalists have been Cornelia Buck Stumberg, Beverly Queckemeyer, Clayton Williams, and Virginia Alice Metzger, pianists; John Tufts and Russ Severin, tenors; and John Kessler, pianist-composer, assisted by Ella Zopf Woods, contralto. The Mel-Harmonic Club, directed by Mrs. Frederick Nussbaum, presented its 23rd annual concert, on Feb. 13.

—HERBERT W. COST

Italian Film Company Releases Faust Film

Faust and the Devil, produced in Italy and released in this country with English titles, differs from most operatic films. The story is told straight, without a real-life parallel plot, but between set pieces from Gounod's opera the lines are spoken, often in amplified form. In addition to music from the Gounod score, some of the Brocken music from Boito's *Mefistofele* is employed. While the singing is generally acceptable, the mangling of scores has produced some unhappy results. Italo Tajo, as Mephistopheles, heads the cast, with Gino Matterna as Faust. Nelly Corradi appears on the screen as Marguerite, but the voice is the mature organ of Onelia Fineschi, dubbed in. These are the only singing roles, a fact that allows Cesare Barbetti to appear as Siebel but results in no other advantages. Franco Capuana conducts.

The film received the National Federation of Music Clubs award, Italo Tajo accepting for his colleagues.

—J. H., Jr.

Pro Arte Quartet Gives Schonberg Cycle

MADISON, WIS.—A series of five free programs devoted to the music of Arnold Schönberg was given recently by the Pro Arte Quartet, resident at the University of Wisconsin, and assisting artists from the university's school of music. The series was directed by Rudolf Kolisch, first violinist of the quartet, and brother-in-law of the composer. The programs were given in the music hall and were rebroadcast twice over the university radio station WHA. Besides the members of the quartet, the participants included Gunnar Johansen, Leo Steffens, and Nancy Fraser Smith, pianist; Bettina Bjorksten, soprano; Helene S.-Thomas Blotz and Richard C. Church, reciters. The five programs presented examples of Schönberg's work in chronological order. They included the four string quartets; the Second Chamber Symphony, arranged for two pianos by the composer; pieces for piano, from Op. 11, 19, and 23; the Violin Concerto, arranged for violin and piano by Felix Greissle; *Das Buch der hängenden Gärten* song cycle; four excerpts from *Pierrot Lunaire*; the String Trio; and *Ode to Napoleon Buonaparte*.

—STERLING SORESENSEN

Carnegie Hall Names New Booking Manager

Robert E. Simon, Jr., president of Carnegie Hall, has announced the appointment of Greta Rauch as booking manager. She will be in charge of rentals of the hall's three auditoriums and will also act as director of public relations.

Denny-Watrous Management presents

THIRTEENTH ANNUAL
BACH FESTIVAL
July 16-23 Inc. — Carmel, Calif.
Gastone Usigli, Conductor
Address Bach Festival, Box 282, Carmel, Cal.

Summer Classes in New York City
Complete Training in Full Opera Repertoires for Symphony Players and Chorus. Beginners and advanced students. Instruction features participation in experimental performances. Qualifying students placed with professional groups. Apply by mail only to:

SYMPHONY ORCHESTRA

Ansonia Hotel, 73rd St. & Bway., New York City

GANZ

SEASON 1950-51

Steinway Piano • Decca Records
Address: Hotel Pearson
190 East Pearson Street
CHICAGO • ILLINOIS

BARTLETT AND ROBERTSON

Internationally Famous Duo Pianists
Steinway Pianos
Mgt.: Judson, O'Neill & Judd, Inc.
Columbia Artists Mgt., Inc., 113 W. 57th St.

LORENZO ALVARY

Basso
Metropolitan Opera
Mgt.: Judson,
O'Neill & Judd, Inc.
Div. Columbia Artists Mgt.,
113 W. 57th St.



FRANZ ALLERS

Conductor

Mgt.: Judson, O'Neill & Judd, Inc.
113 W. 57th Street New York 19, N. Y.

PHILHARMONIC PIANO QUARTET

Mgt.: Judson, O'Neill & Judd, Inc.
Columbia Artists Mgt. Inc. 113 W. 57th St.

South Mountain Lists Summer Series

SOUTH MOUNTAIN, MASS.—The South Mountain Association, in cooperation with Elizabeth Sprague Coolidge, will present the twelfth Berkshire Festival of Chamber Music, in the concert hall here on the afternoons of June 28, 29, and 30. The participating artists will include the Boston String Quartet; Berkshire String Quartet; Reginald Kell, clarinetist; Erich Ito Kahn, pianist; and New York Brass Ensemble. On June 28 the program will include Brahms' Sextet in G major, Martinu's Sextet, and Enesco's Octet in C major. The June 29 program will offer Schumann's Phantasiestücke, Op. 73, and Humoresque, Op. 20; Hindemith's Sonata for Clarinet and Piano; Stravinsky's Three Pieces for Clarinet; and Brahms' Clarinet Sonata in E flat major. The final concert will present Ingolf Dahl's Music for Brass Instruments, and works by Johann Pezel, Anthony Holborne, Giovanni Gabrieli, and Henry Purcell. Four additional concerts will be given later in the season, on Aug. 27, Sept. 10, Oct. 1, and Nov. 5. All concerts are free.



SOPRANO SIGNS GUEST BOOK

Dorothy Maynor puts her name in the Golden Book of Shawinigan Falls, Quebec, after her concert for the Community Concert Association. Looking on are Dr. P. E. Julien, association president; Ludwig Bergmann, accompanist; the Mayor, François Roy; Mme. Gerard Garceau, and M. Garceau, the association secretary

Minneapolis Sees Orchestra Make Television Debut

MINNEAPOLIS.—Antal Dorati concluded his first season as conductor of the Minneapolis Symphony with the Twilight concert in Northrop Auditorium on April 16. At the same time, the orchestra made its debut on television, a circumstance that lent a festive air to an already excellent concert. Richard Adams, violinist, gave a brilliant performance of Glazounoff's A minor Concerto, but the real delight of the afternoon was the Helen of Troy ballet suite, arranged and orchestrated by Mr. Dorati from Offenbach's music. The University of Minnesota Band assisted in a resounding presentation of Tchaikovsky's 1812 Overture, which ended the program.

The Good Friday program, on April 7, offered the first local performance of excerpts from Debussy's The Martyrdom of St. Sebastian, which proved most impressive. Freda Trepel was heard as soloist in Rachmaninoff's Second Piano Concerto. The Twilight concert on April 9 presented the two works that polled the greatest number of requests during the season, the Ride of the Valkyries from Wagner's Die Walküre, and Brahms' First Symphony. Liszt's Piano Concerto in A major was played by William Lindsay, who retired this year after 28 years as a member of the University of Minnesota music department. In the orchestra's final subscription concert Mr. Dorati conducted the local premiere of Bartók's magnificent Divertimento for String Orchestra.

Special concerts by the Minneapolis Symphony included an inspiring performance of Handel's Messiah, sung by the University of Minnesota Chorus, Anne Bollinger, Herta Glaz, Brian Sullivan, and James Pease. The orchestra played for the Ballet Russe de Monte Carlo, during its three-day engagement, and Mr. Dorati conducted a concert version of Tristan und Isolde, with Helen Traubel and Lauritz Melchior as the soloists. The first Minneapolis performance of Stravinsky's Le Sacre du Printemps was enthusiastically received by the audience, but Messiaen's L'Ascension proved to be a questionable novelty. Tauno Hannikainen, the only guest conductor in the regular series, led the orchestra in a delightful performance of Haydn's Symphony No. 97 and an exhaustingly powerful one of Sibelius' First Symphony. The University of Minnesota Chorus was

heard in two performances of Verdi's Requiem, in which the soloists were Frances Yeend, Winifred Heidt, Gabor Carelli, and Norman Scott. In a presentation of Mahler's Third Symphony, the orchestra was joined by the Cecilian Singers, of Minneapolis, the choir boys of the St. John the Evangelist Episcopal Church of St. Paul, and Adelyne Johnson, contralto.

Other soloists with the orchestra were Isaac Stern, Robert Casadesu, Rudolf Serkin, Marcel Hubert, Arturo Michelangeli, Marian Anderson, and Oscar Levant. In one program the St. Olaf Choir, directed by Olaf C. Christiansen, sang several a cappella works.

Recitals have been given here by Clifford Curzon, Nathan Milstein, Amparo and José Iturbi, Vladimir Horowitz, Alexander Uninsky, Rosalyn Tureck, Bidu Sayao and Lorenzo Alvary, and Leonard Warren. Bernardo Altmann, Argentinian cellist, made his American debut on March 29, with a recital in the Woman's Club Assembly. Two concerts were given in recognition of Jewish Music Month. In the first, Thomas Nee conducted a chamber orchestra; in the second, Susan Leonard conducted the Zeemrah Choral Group and Peter Lisowsky conducted the Jewish Arts Orchestra. Sigmund Romberg appeared with his orchestra in Northrop Auditorium. His soloists included Kirsten Kenyon, Gail Manners, Christina Carroll, and Gene Marvey.

Julia Denecke, wife of Henry Denecke, conductor of the Northwest Sinfonietta, organized five members of the ensemble into the Symphonic Woodwinds, which gave its first program this season. The program offered Beethoven's Quintet, Op. 71; Hindemith's Quintet, Op. 24, No. 2; and Douglas Moore's Quintet for Winds. The Repertory Quartet, also members of the sinfonietta, played Respighi's Quartet in Doric Mode.

—ARNOLD ROSENBERG

James Sykes Gives Seven Honolulu Recitals

James Sykes, director of music at Colgate University, Hamilton, N. Y., gave seven piano recitals in Honolulu this past season. Ten additional recitals were given in this country, presented at the Munson-Proctor-Williams Institute, Utica, N. Y.; Yale University; Hamilton College; Dartmouth College; Peddie School, Hightstown, N. J.; and Colgate University. He also gave several lectures, illustrated at the piano, and made appearances in a television program in Cleveland and a radio program for the Mutual Broadcasting System.

MERTENS, PARMELEE & BROWN, INC.

Div.: Columbia Artists Mgt. Inc.
113 West 57th St., New York 19, N. Y.
Includes Under Their Management

GORODNITZKI

Pianist

NIKOLAI & JOANNA

GRAUDAN

Cello-Piano Duo

ALICE

HOWLAND

Mezzo-Soprano

LUNDE

Pianist

MacWATTERS

Coloratura Soprano

ODNOPOSOFF

Violinist

HELEN

OLHEIM

Mezzo-Soprano

LOUIS

RONEY

Tenor

GYORGY

SANDOR

Pianist

LEOPOLD

SIMONEAU

Tenor

SVETLOVA

Ballerina

TRAVERS

Violinist

MERTENS, PARMELEE & BROWN, INC.

Div.: Columbia Artists Mgt. Inc.
113 West 57th St., New York 19, N. Y.
Includes Under Their Management

PIERETTE

ALARIE

Soprano

APPLETON & FIELD

Duo-Pianists

BERNETTE

Pianist

JOHN

CARTER

Tenor

The COLUMBUS BOYCHOIR

Herbert Huffman, Director

DONALD

DAME

Tenor

DILLING

Harpist

Antonio;
J. Ves-
ore; Tom
Toronto;
ochester;
Howard
Judson,
oma City

Cycle

es of five
the music
given re-
artet, resi-
Wisconsin,
the univer-
series was
sch, first
d brother-
programs
and were
university
esides the
ne partici-
ansen, Leo
er Smith,
soprano;
d Richard
programs
chönberg's
They in-
rtists; the
, arranged
composer;
11, 19, and
ranged for
Greissle;
ärten song
n Pierrot
and Ode

SORENSEN

resident of
ed the ap-
as book-
in charge
e auditor-
director of

ment

AL
VAL
el, Calif.
ctor
armel, Cal.

York City

Repertoires
us. Beginners
ion features
performances.
with profes-
ly to:

TRA
New York City

AMERICA

June, 1950

27

San Francisco Celebrations Honor Birthday Of Monteux

San Francisco
PIERRE MONTEUX'S 75th birthday, on April 4, was the occasion of a series of fetes and programs, which the conductor of the San Francisco Symphony took in his amiable stride. He had to confess, however, that he was "flabbergasted," since he could think of no French word to express his feelings adequately. He was serenaded at breakfast time by the San Francisco String Quartet. Later in the day he was tendered a surprise party by the San Francisco Musical Association. The program was presented by an orchestra under Gaetano Merola's direction; Dorothy Wareskjold, soprano; and Albert Brusilow, violinist and protégé of Mr. Monteux, who came all the way from Maine for the celebration. Mozart's Sonata for Two Bassoons, played by Ernst Kubitsek and Frank Hibsche, enjoyed unusual success with those who attended the party. Congratulations from colleagues and friends all over the world, including those from the Ladies Sewing Circle of Hancock, Me., Mr. Monteux' summer home, were read. Among the speakers were representatives of the French government and the San Francisco Chamber of Commerce. Mrs. Leonora Wood Armsby, president of the Musical Association, presented the conductor with a birthday check representing private contributions from his many friends and admirers.

Monteux Week, which began on April 9, marked a drive that brought in \$44,750 for the orchestra's contingency fund. The drive culminated in the second annual Tombola, on April 17, held in the Civic Auditorium, which had been converted to resemble two French cafés, Café Pierre and Café Fifi. Meyer Davis came from New York and Arthur Fiedler from Boston to conduct an orchestra in light symphonic works, including Lucien Cailliet's Variations on Happy Birthday. Frank Fay made the drawings for the fifty prizes contributed by local merchants. The San Francisco Ballet and other dance groups staged a pageant and ballet prepared by William Christensen, with Fritz Berens as conductor. State Senator Gerald O'Hara presented a scroll to Mr. Monteux bearing resolutions from the State of California, and Paul Bissinger, representing the Chamber of Commerce, conferred on him the title of Ambassador Extraordinary for the City of San Francisco.

Meanwhile, Mr. Monteux continued to conduct the San Francisco Symphony concerts until the season closed. In what has become a traditional fashion, the final program, given on April 27, 28, and 29, included Beethoven's Ninth Symphony. The municipal chorus and San Francisco State College chorus assisted, and the soloists were Lucine Amara, Janice Moudry, Monas Harlan, and Perry Askam. The program also offered two other works by Beethoven, the Overture to Fidelio and the Fantasia in C Minor, for piano, orchestra, and chorus, with Robert Vetteson as the piano soloist.

In the remaining programs between March 23 and the end of the season the instrumental soloists were Benno Moiseiwitsch, Isaac Stern, and William Kapell. One program was devoted to a magnificent performance of Berlioz' Requiem, in which the combined chorus included the two mentioned above, and the chorus, glee club, and Treble Clef Society from the University of California. The sole San Francisco premiere in this period was Manuel Rosenthal's Jeanne d'Arc, with the composer conducting, played in the April 13, 14, and 15 program. Mr. Monteux also conducted a special concert on April 2, when Oscar Levant was soloist in Khachaturian's Piano Concerto and Gershwin's Rhapsody in Blue. On April 25 the conductor presented the fourth of the Classic Interludes, an all-Mozart program.

Chamber-music concerts included the third and last of the series of Brahms programs, with Robert Vetteson, pianist; Frank House, violinist; and Herman Reinberg, cellist, as the final participants. Frances Wiener and Lev Shorr brought their violin and piano sonata series to a close with a program that included works by Ernst Toch and Walter Piston. The Music Lovers Society's last two concerts offered music by Purcell, Bax, Francaix, and Hindemith, among other composers. The San Francisco String Quartet concluded its sixteenth season on May 3. Mary Passmore played works for solo violin by Reger and Bartók and for solo viola by Hindemith in her recital.

Visiting recitalists have included Kirsten Flagstad, who appeared in two concert series within one week; William Kapell; and Jascha Heifetz. Debut recitals were given by Greer Holesch, Australian pianist; James Schwabacher, tenor; Lee Wintner, bass; Leonore Joffe, violinist; Robert Evans, pianist; Asbjorn Finess, violist of the San Francisco Symphony; Sylvia Jenkins, pianist; David Rubin, violinist, and Robert Mueller, pianist.

Muriel Macgurn, in association with the San Francisco Dance League, has presented a series of four dance programs in the Marines Memorial Theatre since the beginning of the year. Ann Halprin, Welland Lathrop, and Richard Ford appeared on Jan. 31; Sujata and Asoka on Feb. 20; Shirley Wimmer, Judy Job, and Mimi Kagan on March 20; and Jean Erdman, assisted by Lillian Chasoff and Elizabeth Sherbon, on April 14. Miss Macgurn also presented Angna Enters on March 20. Under the sponsorship of the Ballet Guild, the San Francisco Ballet has been staging an educational series called Five Evenings at the Ballet.

Hans Leschke, who has conducted the San Francisco Municipal Chorus since it was organized 25 years ago, was honored with a banquet on May 1. He was given a check by the chorus to provide him and his wife with a Canadian vacation.

—MARJORY M. FISHER



Jennie Tourel

Davidson Signs Tourel for 1951-52

Jennie Tourel will appear exclusively under the management of James A. Davidson Management, Inc., beginning with the 1951-52 season. During the 1950-51 season, now booking, however, she will remain with the Coppicus and Schang division of Columbia Artists Management. This year, in her fourth post-war European tour, the mezzo-soprano is scheduled to make twelve orchestra and five recital appearances in Israel. In Paris she will give a recital and sing with the Orchestre National; in London she will give a recital in Covent Garden and sing with the London Symphony in Albert Hall; and at the Edinburgh Festival she will be heard in the first European performance of the revised version of Hindemith's Marienleben.

National Music League Re-elects Four Officers

At its twelfth annual meeting, on May 16, the National Music League re-elected the following officers: Robert E. Simon, Jr., president; Leon Barzin, vice-president; Victor M. Leventritt, secretary; and Lionel C. Perera, Jr., treasurer. The executive staff, which remains unchanged, includes Anna C. Molyneaux, managing director; Alfred A. Rossin, booking director; and Eugenie B. Cherkassky, promotion director.



INEZ PALMA

Pianist
"One of the most gifted and promising new artists."
Noel Straus, N. Y. Times
Mgt: Central
Representative for Artists
113 W. 57th St.
New York 19, N. Y.



Eleanor KNAPP

Mezzo-Soprano
Star Philadelphia La Scala
Opera Co.
"A young singer of top-drawer quality."
Detroit News

Per. Rep. Frank Chapman
667 Madison Ave., N.Y.C.



MARY LEDGERWOOD
CONTRALTO ORATORIO — CONCERT
"Admirable purity of tone, polished diction—secure intonation—always the intelligent artist."
Noel Straus, N. Y. Times
Suite 7B, 56 Seventh Ave., New York, N. Y.

Carolyn—soprano tenor—Earle
BLAKESLEE
THE AMERICAN CONCERT DUO
Management
WILLARD MATTHEWS
123 East 53rd Street, New York City
HARRY CULBERTSON
3501 A St. Everett, Chicago, Ill

ALEXANDER SVED
World Famous Baritone
Metropolitan Opera Association
Concert—Radio
Management: ANNIE FRIEDBERG
251 West 57th St., New York 19, N. Y.

EVA DE LUCA
Lyric Soprano
"A young singer of recognized talents."
—Schloss, Phila. Inquirer
Per. Rep.: Arnold Pisanì
119 W. 57 St., N.Y.C. 19

LILLY WINDSOR
Lyric Soprano
"Rising star on the American scene."
CONCERT, OPERA, RADIO
Vincent Attractions, Inc.
119 West 57th St., N. Y. C.

EDWARD CALDICOTT
Tenor
PHILADELPHIA LA SCALA
OPERA COMPANY
"Such a tenor has not been heard in these parts for a long time. He produced high C's with ease and clarity of tone."
114 Hamilton Rd.
Hempstead, N. Y.

Thomasina
TALLEY
"A serious and sensitive pianist."
—New York Times
Mgt.: LORENZO J. GREENE
1204 E. Atchison St.,
Jefferson City, Mo.

LILY DJANEL
Soprano
Paris Opera, Metropolitan Opera, La Scala, Milan
For Europe: F. Horwitz, Salle Gaveau, Paris, Fr.

Seven Events Offered at Ojai In Music Festival

OJAI, CALIF.—Musicians and music lovers from the state of California converged on this peaceful and hospitable mountain valley town to hear the fourth Ojai Festival, held between May 26 and 30. Thor Johnson is permanent musical director of the festival, which has offered programs of greater diversity and interest from year to year.

The opening program, on May 26, was to have presented Delia Reinhardt, soprano, accompanied by Bruno Walter, and Joanna and Nikolai Graudan, piano and cello duo. Illness prevented Miss Reinhardt from appearing, but Mr. and Mrs. Graudan were able to offer a full evening's program

to save the occasion, and their display of distinguished musicianship won an ovation from a grateful audience. Their program included Beethoven's Variations on a Theme from Handel's Judas Maccabaeus, and his Sonata in G minor, Op. 5; Mendelssohn's Sonata in D major, Op. 58; and Debussy's Cello Sonata.

The morning concert on May 27 enlisted the services of the American Art Quartet, of Los Angeles, which played Mozart's G major Quartet and Beethoven's Quartet, Op. 131. James Schwabacher, tenor, and William Crosten, pianist, joined the quartet in a tasteful and poetic interpretation of Vaughan Williams' On Wenlock Edge. In the evening a play was presented for the first time as part of the festival when Eighteen Actors, Inc., staged Ibsen's A Doll's House.

The first performance of Marcelle de Manziarly's Music for Orchestra, commissioned by the festival management, was given by the Ojai Festival Chamber Orchestra, conducted by Thor Johnson, in its program on May 28. The work is fluently written in a modern idiom slightly influenced by Stravinsky. The first movement, Prelude, has great contrapuntal activity and sharp harmonic clashes, but ends quietly with a passage for two solo flutes. The second movement, Nocturne, has poetic and individual qualities, but the finale, marked Scherzo, exhausts an effective idea before the movement is over.

Vaughan Williams' Flos Campi was also presented in this program, with the Stanford University Chorus singing the wordless syllables. The beautiful tone of Jascha Veissi's viola was heard in the instrumental solo arabesques woven through the choral and orchestral fabric, and Donald McDougall read the excerpts from the Song of Songs. The work seems rather amorphous, its content slightly sugar coated, and unable to make a unified effect. The performance was excellent. Vigorous presentations of Bach's Third Brandenburg Concerto and Mendelssohn's Italian Symphony completed the program.

Alfred Frankenstein gave a lecture on Contrasts in Modern Music, on the morning of May 29, and in the evening Mr. Johnson conducted an orchestral program, with Frank Guarrera, baritone, and Wanda Kraskoff, pianist, as soloists. Miss Kraskoff played Homer Keller's Piano Concerto, written for and performed at last year's festival. The final program, on May 30, also conducted by Mr. Johnson, offered the first performance of David Diamond's orchestral transcription of Satie's Messe des Pauvres; Gerald Finzi's Farewell to Arms; Hindemith's Concerto for Woodwinds, Harps, and Orchestra; and Fauré's Requiem, which was sung

by the Stanford chorus, with Brunetta Mazzolini, soprano; James Schwabacher, tenor; and Lee Wintner, baritone, as soloists.

—ALBERT GOLDBERG

Louisville Hears Hindemith Premiere

LOUISVILLE, Ky.—Paul Hindemith's Sinfonietta in E, commissioned by the Louisville Philharmonic Society, was given its first performance by the Louisville Orchestra, on March 1, under the direction of the composer. The work possesses a rollicking humor and rich texture and provides colorful contrasts in its handling of the different orchestral choirs. The opening movement, marked Schnell, is polyphonic in the manner of a concerto grosso. The second movement is divided into two sections, the first reminiscent of the slow movement of Mathis der Maler, and the second a scherzo-like fugato for woodwinds and brasses. The third movement, Intermezzo Ostinato, passes its vital theme from voice to voice of the orchestra with great rapidity. The final movement, Recitativo and Rondo, abounds in a vivacity and lively humor that suggest the playing of children. The music's high spirits brought chuckles from an audience that gave the composer an enthusiastic reception at the conclusion of the work.

The same program presented Louise Kain as harpsichord soloist in an excellent performance of Bach's Concerto in F minor, although the orchestra's rhythms in the final movement were a little unsteady. Robert Whitney conducted, and the program also included the Overture to Mozart's The Impresario and Brahms' Second Symphony.

—H. W. HAUSCHILD

League of Composers Elects New Officers

At its annual meeting the League of Composers elected Mrs. Nicolai Berezowsky chairman of the board of directors. She succeeds Aaron Copland, who resigned as chairman but continues as a member of the board. Nicolas Nabokoff was elected vice-chairman, Mrs. Arthur M. Reis chairman of the publishers' project, and Irving Gittell treasurer. The members of the program committee now include Nicolai Berezowsky, William Bergsma, Elliott Carter, Leon Kirchner, and Robert Ward. Leon Kirchner was awarded the commission for an orchestral work offered by Richard Rodgers and Oscar Hammerstein II through the league. A commission for a cello work, given by Lado, Inc., was awarded to Lou Harrison.



After his concert for the Civic Music Association of Eugene, Ore., Thomas L. Thomas, baritone (left), is greeted by the president of the association, T. M. Alexander. The accompanist is Jacob Hanneman.

N
C
A
C

**national
concert and
artists
corporation**
MARKS LEVINE
Director, Concert Division
711 Fifth Ave., New York

N
C
A
C

**HERTA
GLAZ**
Contralto
Metropolitan Opera

**JOAN
HAMMOND**
Soprano

**JEAN
HANDZLIK**
Contralto

MACK HARRELL
Leading Baritone
Metropolitan Opera Association
San Francisco Opera Association

WINIFRED HEIDT
Contralto
CONCERT - OPERA - RADIO

**MARY
HENDERSON**
Soprano
Metropolitan Opera Association

**LOUIS
KAUFMAN**
VIOLINIST

**STEVEN
KENNEDY**
American Baritone

**Josef
MARAI and MIRANDA**
BALLADEERS

BRIAN SULLIVAN
Tenor
Metropolitan Opera Ass'n

**DOROTHY
WARENSKJOLD**
Lyric Soprano

N
C
A
C

**national
concert and
artists
corporation**
MARKS LEVINE
Director, Concert Division
711 Fifth Ave., New York

N
C
A
C

**KURT
BAUM**
Leading Tenor, Metropolitan Opera
Pers. Rep.: de Pace Associates
1270 Sixth Ave., New York 19, N. Y.

MARION BELL
SOPRANO

**ELABELLE
DAVIS**

JEAN DICKENSON
Coloratura Soprano
CONCERT - OPERA - RADIO

DORIS DOREE
Leading Dramatic Soprano
Covent Garden Opera, London
(4th Successive Season)
Now On European Tour
Opera - Concert - Radio

**FRANCINE
FALKON**

Contralto

**HARRY
FARBMAN**
Conductor

**GIULIO
GARI**
Leading Tenor
New York City Opera Co.

52

appear ex-
change
ment, Inc.
-52 season
n, now book
remain with
division of
ment. The
ar Europe
is schedule
ra and fir
Israel.
ital and sin
mal; in Lon
al in Cover
the London
all; and a
she will be
an perform
ion of Hin

ue
rs
meeting, a
usic League
fficers: Rob
ident; Leon
Victor M
d Lionel G
ie executi
changed, in-
x, managing
sin, booking
Cherkassky

ALMA
list
most gifted
new artists.
N. Y. Times
Central
e for Artists
7th St.
19, N. Y.

Eleanor
APP
oprano
phia La Scala
Co.
singer of
quality
Detroit News
pman
Y.C.

WOOD
- CONCERT
polished die
the intelli-
s, N. Y. Times
w York, N. Y.

nor—Earle
LEE
CERT DUO

WS
York City
ON
aga, III



Bouquets, and . . .

Radio Poll

(Continued from page 5)

of ABC, and another segment, not quite half, as evidenced by the results in this category (see page 3), championing James Fasset of CBS. Both were praised or excoriated by name, time after time. To list the names of their partisans would require far too much space. "Silly," "sparkling," "palatable," "boring," "horrible," and "condescending" were some of the epithets flung at their heads.

Other bouquets come from the East, Middle West, South, and West. "By and large, a high standard," writes Helen A. F. Penniman, of the *Baltimore News-Post*. Anne Norman, of the *Hartford Times*, likes "the sincerity of all concerned with the production of all musical broadcasts. Knowing they appeal to a select, but limited, audience, they nevertheless bring to the radio the results of tireless effort and expert craftsmanship." "Gives more people a chance to hear good music," writes Marion Burdine, of the *Miami Daily News*. In agreement is Thomas H. Hamilton, of the *Daily Review-Atlas*, Monmouth, Ill. "I think the broadcasters are steadily doing a better job, largely because they are beginning to recognize that there is a substantial audience for music of the sort that is most unflatteringly dubbed 'serious,'" says Herbert P. Kenney, Jr., of the *Indianapolis News*. "It is just good music," he continues, "and everyone wants to hear good music if only the opportunity is given him." Charles D. Perlee, of the *Pasadena Star-News*, confesses that "I am in an agreeable mood, perhaps, but I think that each network deserves a bouquet for maintaining musical programs inasmuch as they rarely pay for themselves." And Warner Twyford, of the *Virginian-Pilot*, Norfolk, Va., closes the discussion thus: "I see an increasing spirit of adventure—not much—but some, in the broadcasters' attitude toward new or contemporary music. They have a long way to go, but we are hearing a little more of the music of today on the radio."

Brickbats may be classified in several groups: those designed for announcers, for commercials, for lack of variety and taste, for the bunching of too many programs at one inaccessible time, for indiscriminate cutting of music, and even for studio applause. Sampling at random, we

come up with an opinion from John Rosenfield, of the *Dallas Morning News*. "The Telephone Hour and Voice of Firestone engage the finest talent and make little use of it. They pursue the chimera of 'popular taste,' which doesn't exist . . . The use of the arts of Traubel, Kirsten, Pearce, Heifetz, et al in musical trivia is old-fashioned—well behind the taste of the public as radio has helped to educate it."

Paul Chandler Hume, of the *Post*, Washington, D. C., in addition to disliking "the Milton Cross scripts and tone," inveighs against the changes in the New York Philharmonic-Symphony programs from the Thursday-Friday series to the "watered down Sunday fare," and against "the repetition of the same works, and failure to balance nineteenth-century music with any eighteenth or twentieth."

One of the most serious complaints, heard from many sections of the country, is that the broadcasts that are universally considered first class are not taken by local stations in their several vicinities, or they are relayed at different hours. For example, Clay Bailey, of the *Dallas Daily Times Herald*, is "particularly annoyed because Toscanini's broadcasts do not come through direct to Dallas at the hour of performance." Many write sadly that they do not even receive the best programs.

"Radio still loses much of an orchestra's individuality," says Thomas B. Sherman, of the *St. Louis Post-Dispatch*, voicing a grievance that is not often heard nowadays, when technical improvements are taken so much for granted. "Technical perfection," is the bane of Ethel Beckwith, of the *Bridgeport Herald*, who thinks it makes music "canned in effect."

The matter of taste is a more serious one, perhaps. Alex Murphree, of the *Denver Post*, fumes at "the over-orchestrated clatter of most music within the range between 'classical and popular'; the semi-classical musical-comedy mish-mash on most of the concert programs." Winstead Smith, of the *Independent*, Richmond, Calif., mourns at hearing parts only of symphonies, or, worse, "abridged versions." Phil Barney, of the *Tampa Morning Tribune*, dislikes serious broadcasts "wasting time with occasional inferior selections of the more 'popular' type, or 'modern' music."

"More than anything else," writes Wesley First, of the *Dispatch*, Erie, Penna., "I deplore the unimaginative quality of almost every one of the programs. Same music, week in, week out, year after year—sticking by the sure-fire favorites, with few willing to experiment."

This lack of variety, particularly in repertoire, is the complaint of Gilles Potvin, of *Le Canada*, Montreal. John G. Fay, of the *Press Register*, Mobile, Ala., also dislikes the "continual repetition of certain stock numbers from the almost endless supply of music available. The aspect is appalling," he concludes. Herm Sittard, of the *Post-Bulletin*, Rochester, Minn., would like to hear "more program music of the past 75 years—less of the standard works."

Sidelights on programming and procedures are revealed by William L. Doudna, of the *Wisconsin State Journal*, Madison, who thinks "script-writers can't make up their minds whether their audience is juvenile or sophisticated adult"; Genevieve M. Trella, of the *Press*, Bristol, Conn., who believes that there is "neglect in telling the story of—or behind—works of music"; and M. B. MacLead, of the *Sentinel*, Grafton, W.

Va., who writes bitterly that a chief "peeve" is "calling 'catwallowing' contemporary music, and calling Harlem barbershop singing real Negro spirituals."

The almost universal protest against commercials that are too long, too intrusive, and too blatant was seldom relieved, except for one voter who thinks today's commercials on musical programs "tasteful." Commentators and announcers, too, came in for a further share of invective. Raymond Morin, of the *Telegram*, Worcester, Mass., dislikes "the type of interviewer who sounds as if the artist is present so that he can ask questions—with special reference to one ultra-supercilious time-waster on a major network—CBS." "This chatter between stars and conductors and so many thank-yous is sometimes boring," says Ethelyn Sexton, of the *State Journal*, Lansing, Mich. "Let 'em come on and that's that," she suggests. Norman C. Houk, of the *Minneapolis Tribune*, is against "superfluous commentary, particularly when it involves 'talking down.'" "Coy and sententious commentators—the gloating voice plus total ignorance of what it's talking about," is the brickbat thrown by William A. Caldwell, of the *Bergen Evening Record*, Hackensack, N. J. The case against "talk" is closed by two comments: "Those damned commercials—enough to make this mildly anti-social reporter completely a-social," fulminates Kyra Kuhar, of the *News and Courier*, Charleston, S.C.; while George Marek, of *Good Housekeeping*, cites for contempt "fulsome and flannel-mouthed announcements—Presented under the distinguished baton of . . . etc."

Two additional "evils" bother the balloters—recorded music and studio applause. "Ominous" is the word used by Henry Warner, Jr., of the *Morning Herald*, Hagerstown, Md., for the too wide use of records on networks, and his complaint is echoed by Fred Low, of the *New Yorker Staatszeitung*.

Antics in the audience are deplored by Mary Alice Cheney, of the *Argus Press*, Owosso, Mich.; David Brown, of the *Delta Democrat-Times*, Greenville, Miss.; Mrs. E. E. Gore, of the *Mail Tribune*, Medford, Ore.; and Maxine Buren, of the *Oregon Statesman*, Salem. C. H. Thompson, of the *Kansas City Star*, wants the audience to stop coughing during broadcasts. Needless to say, he shares that desire with the broadcasters.

A final word, from Sam Strinzel, of the *News Messenger*, Marshall, Tex., has to do with time itself. "The networks are badly in need of divorce from clocks," he writes. "Music wasn't written by the clock and should not be performed by the clock. Sports and public events broadcasts generally ignore the time element. Fine musical broadcasts deserve equal freedom."

NBC Symphony Opens Summer Series

The NBC Summer Symphony series, sponsored for the second year by United States Steel, opened on June 11, with Fritz Reiner conducting the full complement of orchestra men, and Bidu Sayao as soloist. The time, changed from Saturday afternoons to Sunday evenings, is now 8:30 p.m., EDT, and the program is an hour in length. Mr. Reiner conducted brilliantly an orchestra list which included Berlioz's Roman Carnival Overture; Three Hungarian Sketches by Bartók (Bear Dance, Slightly Dizzy, and Swineherd's



. . . Brickbat

Dance); Falla's Three Dances from The Three-Cornered Hat; and Strauss' Overture to Die Fledermaus. Miss Sayao was heard in Villa-Lobos' Bachianas Brasileiras No. 3, in which her voice soared prettily over the cello accompaniment; and in the aria, Un bel di vedremo, from Puccini's *Madama Butterfly*.

Conductors and soloists for the remainder of the series will be as follows: Alfred Wallenstein, with William Kapell, June 18; Eugene Ormandy, with Eugene Conley, June 25; Milton Katims, with Risë Stevens, July 2; Arthur Fiedler, with Benny Goodman, July 9; Max Reiter, with Lauritz Melchior, July 16; Pierre Monteux, with Dorothy Maynor, July 23; Erich Leinsdorf, with Zino Francescatti, July 30; Wilfred Pelletier, with Rose Bampton, Aug. 6; Sigmund Romberg, with Jarmila Novotna and Warren Gajour, Aug. 13; Vladimir Golschmann, with Helen Traubel, Aug. 20; Rafael Kubelik, with Robert Merrill, Aug. 27; Harold Levey, with soloist to be announced, Sept. 3.

NBC to Televis Lewisohn Stadium Concerts

The concerts of the New York Philharmonic-Symphony from Lewisohn Stadium will be televised for the first time in a series of Monday night telecasts on NBC-TV, beginning June 26, from 9:30 to 10:30 p.m., EDT. This is the first television appearance for the orchestra, as well as the initial use of the Stadium as a setting for television. Eleazar de Carvalho will conduct and Nathan Milstein will be soloist for the first event. The series will be produced by William Garden, with Don Hillman as director.

Browning Collection Includes Musical Works

WACO, TEX.—A. J. Armstrong, professor of English in Baylor University, has presented to the school 660 musical compositions inspired by the poetry of Robert and Elizabeth Browning. They are included in the collection of portraits, paintings, press clippings, manuscripts, and mementos of the Browning family that Mr. Armstrong has gathered in more than thirty years of research. Of the 660 musical works, 493 were inspired by Robert Browning and 167 by Mrs. Browning. The collection also includes the manuscript of Robert Browning's unpublished Fantasia for Piano-forte

Micanor

ZABALETA

HARPIST
Personal Representative
E. LIRA & LYON & HEALY
112 West 57th Street N.Y. 19, N.Y.

Chicago Symphony Ends Milwaukee Series

MILWAUKEE.—On April 3 the Chicago Symphony gave the tenth and last concert in the 1949-50 series in the Pabst Theatre. Tauno Hannikainen conducted, and Robert McDowell was heard as soloist in Khachaturian's Piano Concerto. Other guest conductors who have appeared here with the orchestra in recent months were Fritz Reiner and Fritz Busch, and Erica Morini has appeared as soloist. The Chicago Symphony, under its new conductor, Rafael Kubelik, will again play ten concerts next season in the Pabst Theatre.

The final three programs in the Civic Concert Association's series were given by the Minneapolis Symphony, which appeared here for the first time under its new conductor Antal Dorati; Nathan Milstein; and Leonard Warren. The Arion Musical Club has presented recitals by William Kapell and Tossy Spivakovsky, and programs have also been given by Vladimir Horowitz and Lotte Lehmann.

Dance events early in the year included appearances by the Chicago Grand Opera Ballet, with Ruth Page and Bentley Stone as directors and leading dancers; the Ballet Russe de Monte Carlo, which presented three programs; Shankar and his Hindu Ballet; and Ballet Theatre, whose three days here coincided with its tenth anniversary.

Opera has been represented by the San Carlo Opera Company, which offered Aida and La Traviata; the Charles L. Wagner Opera Company, in Cavalleria Rusticana and Pagliacci; and the Florentine Opera Company, which presented two programs of opera excerpts. The last group, now in its fifteenth year here, is conducted by John D. Anello. John T. Wolmut is the stage director.

The Lawrence College Choir, conducted by Carl J. Waterman, sang in the Pabst Theatre.

—ANNA R. ROBINSON

English Opera Company Celebrates Anniversary

GLASGOW.—The Carl Rosa Opera Company, which has been giving opera in English throughout the British Isles since 1875, celebrated its 75th anniversary on May 2, when it presented Cherubini's The Water Carrier, at the Theatre Royal here. The work was in the repertoire of the company during its first season, although the present production uses a translation by Arthur Hammond, the company's leading conductor. The fine performance was distinguished by the vocal art of Elisabeth Thielmann, Danish singer.

—LESLIE GREENLEES

Summer Pop Concerts Open in New Orleans

NEW ORLEANS.—The first of this summer's series of Pop concerts, scheduled for Beauregard Square, was moved into the Municipal Auditorium on account of rain. A capacity audience responded enthusiastically to the program, conducted by Izler Solomon. Virginia Haskins, soprano; Brooks McCormack, tenor; and Norman Treigle, baritone, were the soloists. A chorus trained by Madeleine Beckhard also participated. Leon Godchaux is president of the sponsoring organization, and Irwin Poché is general manager. Among the other soloists scheduled to appear are Mario Braggiotti, Ewen Poteet, Tito Guizar, Sujata and Asoka, and Ann Ayars.

In recent months the Xavier University chorus, directed by Norman Bell, presented Mozart's Requiem, and the Scorsone Ensemble, a new chorus, directed by Joseph M. Scorsone, made an auspicious debut.

The NBC Symphony, conducted by Arturo Toscanini, appeared before an audience of 5,000 in its New Orleans concert. The conductor added Dixie as an encore to a program that delighted the listeners. The local manager of the concert was Gar Moore, a newcomer to the managerial field.

Hugh M. Wilkinson has resigned as president of the New Orleans Opera House Association, a position he has held for the past four seasons. He has been succeeded by R. Kirby Longino.

—HARRY B. LOEB

Watergate Concerts To Honor Sesquicentennial

WASHINGTON, D. C.—The National Capital Sesquicentennial Commission and the National Symphony Orchestra Association have scheduled a series of orchestra concerts, to be presented three times weekly during the month of July, at the Watergate. The concerts will form part of the celebration in honor of Washington's 150th anniversary as the nation's capital. Howard Mitchell, conductor of the National Symphony, is musical director of the series, and Paul Callaway will direct the Sesquicentennial Chorus, organized for the series. The series will be divided into three groups. The first will offer three all-American programs; the second, six programs representing other nations; and the third, three programs largely American in character. Emerson Meyers, is director of music for the Sesquicentennial Commission.

Bach Exhibit Opens At New York Library

An exhibition commemorating the bicentennial of Bach's death opened at the New York Public Library on May 9 and will continue through June 20. The most valuable item in the exhibition is a complete manuscript of Bach's cantata, In allen meinen Thaten, written in the composer's own hand.

Jacob's Pillow To Open Ninth Season

LEE, MASS.—The ninth season of the Jacob's Pillow Dance Festival will open on June 30 and close on Sept. 2. Under the direction of its founder, Ted Shawn, the festival will present 46 performances. Afternoon and evening performances will be given each Friday and Saturday. A special series of Wednesday night and Thursday matinee performances, between July 26 and Aug. 10, has been arranged for the convenience of those attending the Berkshire Festival, at Tanglewood.

Herbert Ross, the choreographer of Caprichos, has organized a ballet company which will be in residence throughout the summer. Late in August this group will give the first performance of a new work by Mr. Ross. Ballet will also be represented by Nana Gollner and Paul Petroff, who will appear in the opening program; David Tihmar's group; Mia Slavenska and her Ballet Variante; Patricia Bowman; Anna Istomina; Leon Danielian; Lillian Moore, who will present works staged abroad but not previously in the United States; and Andy Bocchino, director of Dance Circle, who will present a group in his Micaela, which gives the story of Carmen a happy ending.

Pola Nirenska, English exponent of contemporary dance, will make her American debut in the festival, and Jean Léon Destiné will bring a small company from Haiti for several appearances. Among other dancers scheduled to perform are Mr. Shawn, who will present some solos and a revival of his Mountain Whippoorwill; José Limón and his company; Peter Hamilton; Felisa Conde; Jack Ferris; Emily Frankel and Mark Ryder; Iva Kitchell; Myra Kinch; Virginia Johnson, who will stage The Invisible Wife, on the final program; Pearl Primus; Mara and Company, with Michiko and Josefina Garcia; and La Meri.

The Jacob's Pillow University of the Dance, which runs concurrently with the festival, will open its eighteenth season on July 3.

Two Sing Weeks Planned by Trapp Family

STOWE, VT.—The Trapp Family Singers will conduct two Sing Weeks here this summer, from July 10 to 17 and from July 18 to 25. This marks the seventh consecutive year that these sessions have been held. As in previous summers, Father Franz Waser will direct two hours of group singing each morning and an hour each afternoon. He will also lecture each day on musical history. Mrs. Maria Augusta Trapp will conduct evening classes in European and American folk dances, while her daughter Maria will give group and individual instruction in playing the recorder. All activities will take place outdoors, when the weather permits. Approximately 150 persons can be accommodated during each Sing Week.

Duluth Symphony Names Herz as Conductor

DULUTH, MINN.—Herman Herz has been engaged as conductor of the Duluth Symphony. He succeeds Joseph Wagner, conductor for the past three years, and he becomes the fourth conductor of the orchestra in the past seventeen years. Mr. Herz was born in 1909 in Munich, where he studied at the state academy of music and eventually became assistant conductor of the state opera. He has also conducted in St. Gallen, Switzerland, and in Johannesburg, South Africa. He moved to the United States in 1947. In this country he has conducted opera for television and recordings.

Jack Adams & Co.
11 West 42nd Street, New York 18
A Personalized Management of
Distinguished Artists

HELEN ALEXANDER

"A beautiful clear soprano."

Oslo Morganblatt

EUGENE CONLEY

"One of the greatest tenors we have ever heard."

Metropolitan Opera Association

PIERRE FOURNIER

"I do not know his superior among living cellists."

Virgil Thomson, N.Y. Herald Tribune

SAMSON FRANCOIS

"Fantastic virtuoso pianist."

JOSEPH FUCHS

"Perfect violin playing."

Virgil Thomson, N.Y. Herald Tribune

CECILIA HANSEN

"Rare stylistic distinction, poised mastery of the violin."

N. Y. Herald Tribune

MARJORIE LAWRENCE

"World's greatest dramatic soprano."

Sir Thomas Beecham

GUIOMAR NOVAES

"Greatest living woman pianist."

Denver Post, 1949

AUBREY PANKEY

Baritone

"A master of song."

EUNICE PODIS

"She is a player whose conceptions have extraordinary breadth of style; conceptions which need not fear comparison with those of some of our finest male pianists."

N. Y. Herald Tribune

FRANK SHERIDAN

"Technical brilliance and musicianship that has few equals today."

Virgil Thomson, N. Y. Herald Tribune

YI-KWEI SZE

Sensational Chinese Bass-Baritone
"A highly accomplished, gifted artist."

N. Y. Herald Tribune, 1949

FERRUCCIO TAGLIAVINI

World's Foremost Tenor

Jack Adams & Co.
11 West 42nd Street, New York 18
A Personalized Management of
Distinguished Artists

Special Attractions

ALMA TRIO

Programs of finest music
of trios and sonatas

The ORIGINAL DON COSSACK CHORUS AND DANCERS

Serge Jaroff, Director

KROLL QUARTET

William Kroll, Violin
Louis Graeler, Violin
Nathan Gordon, Viola
Avron Twerdowsky, Cello

SUJATA & ASOKA

Sensational Dancers
of India and Tibet

BOOKS

Hutchings on Mozart Concertos Published in Second Edition

A COMPANION TO MOZART'S PIANO CONCERTOS. By Arthur Hutchings. New York: Oxford University Press, 1950.

It is good news that the Oxford University Press has just issued a second edition of Arthur Hutchings' *A Companion to Mozart's Piano Concertos*. The volume has become unobtainable of late, which was vastly regrettable, for the book, in slightly over 200 pages, furnishes a most penetrating analysis of a musicological and technical nature of those masterpieces that, by and large, rank with the greatest manifestations of Mozart's genius. That Professor Hutchings' book is in many ways indebted to C. M. Girdlestone's work on the Mozart piano concertos merely adds to its value. The new edition differs from the earlier one by the addition of an index, and also lists Mozart's own cadenzas. Furthermore, a few regrettable misprints have been corrected. In a note preceding the second edition the author says that he "still shrinks from satisfying those friends and critics who have asked him to write about the correct treatment of ornaments and embroideries in Mozart's solo parts, especially in slow movements." It is a debatable subject, and Mr. Hutchings must be commended for not treating it in any rash, superficial fashion.

—H. F. P.

Jacob's Haydn Biography Published in Translation

JOSEPH HAYDN: His Art, Times and Glory. By H. E. Jacob. Translated by Richard and Clara Winston. New York: Rinehart and Company, 1950.

This is a long, rambling, poorly organized book. The translation by Richard and Clara Winston from Mr. Jacob's German is smooth and readable, the facts of Haydn's extraordinarily fortunate life are spread out at great length, with details laid on thick. Actually, nothing is missing; the various masterpieces are discussed, even the less famous operatic works written for the festivities at

Eszterháza; there are innumerable musical illustrations—and yet the volume, when all is said, remains unsatisfying. Repeatedly one is moved to question the author's soundness of understanding and true critical discernment. A suspicion of amateurishness pervades the biography, for all the factual information spread out before the reader. It is interesting, for instance, to compare this treatment of Haydn and his creations with the incomparably more scholarly biography by Karl Geiringer, who in nearly forty pages less furnishes something vastly more authoritative.

Every now and then one runs across pages in the Jacob biography which, like the following, shake one's confidence in its author's discernment: "The kindly patronage of such a man (Prince Eszterházy), in whose livery a genius like Haydn found it pleasant to live and work, was beyond the comprehension of Wagner, who was linked in a highly questionable friendship to an insane patron, King Louis II of Bavaria." In the first place, Mr. Jacob ought by this time to know that there was nothing "questionable" in the friendship of Ludwig and Wagner; in the second, that Ludwig, if eccentric, was never "insane." Before writing such twaddle the author might profitably have spent a few days studying the Wagner biography of Ernest Newman, which is herewith recommended to him.

—H. F. P.

Documentary Life of Weber Compiled by Hans Dünnebeil

CARL MARIA VON WEBER. Ein Brevier. Compiled by Hans Dünnebeil. Berlin: Afas-Musikverlag Hans Dünnebeil, 1949.

Excellent biographies of Carl Maria von Weber are far from scarce, yet this most admirably compact *Weber-Brevier*, compiled by Hans Dünnebeil and issued not long ago in Berlin, could become an indispensable addition to the library of every student of the creator of *Der Freischütz*, *Euryanthe*, and *Oberon*. This breviary is, in effect, a documentary life of the great romantic master and, in its way, as admirable as the *Bach-reader* and the *Schubert-reader* published in this country and in England. The quantity of data on Weber and his works is, in reality, staggering, when one considers the small format of the book. Its 323 pages are packed

with information of every imaginable sort. Here follows a record of the book's contents: Weber's ancestors; Weber in pictures; a chronological record of Weber's life and activities; a list of Weber's works; Weber as revealed in his letters and diaries; Weber's writings; Weber's judgment of his own compositions and of other composers and their works; Weber's works as seen by the leading personalities and in the criticism of his era; Weber as judged by foreign countries; curiosities; facsimiles; pictorial records, including caricatures of the composer and his greatest contemporaries; reproductions of a French and of an English letter by Weber.

Even this summary gives only a partial idea of the richness of this breviary. It is heart-warming to peruse the tributes paid to this master in the span of nearly a century and a half by some of the greatest masters of all nations—men like Wagner, Berlioz, Liszt and Debussy—as well as some of the most audacious modernists of today. The book must have taken an extraordinary amount of laborious research. One can only hope that some enterprising publisher will as soon as possible bring it out in an English translation. It should then take its place next to similar documentary lives of Bach, Schubert, and other great masters.

—H. F. P.

Rachmaninoff Volume By Victor I. Seroff

RACHMANINOFF: A Biography. By Victor I. Seroff. New York: Simon and Schuster, 1950.

Although this volume claims to "penetrate the mystery of Rachmaninoff for the first time" the reader learns very little about the late composer that greatly matters. He was a dour, moody figure (at least such was the aspect he presented to the world). Some of his music continues to stand up well, although some of it is definitely dated. Mr. Seroff's volume tells us nothing fundamentally new or unsuspected. It is a good, readable biography, illustrated with a number of interesting pictures of the composer and his family, friends, colleagues. Virgil Thomson has contributed a foreword, the book contains an impressive bibliography, and the list of Rachmaninoff's compositions is useful. Those who love the Russian master's music have reason to welcome the Seroff book, even if it may not say the last word on Rachmaninoff and the relatively uneventful and, presumably, contented life he led in America.

—H. F. P.

An Exhaustive Listing Of Early Domestic Records

MOSES, JULIAN MORTON: *Collectors' Guide to American Recordings, 1895-1925*. Foreword by Giuseppe de Luca. New York: American Record Collectors' Exchange, 1949.

A very nearly exhaustive catalogue of American record releases up to 1925, with serial numbers and other pertinent information. To expect perfection in such a list would be to demand the superhuman, and a quick sampling revealed the absence of certain records I myself possess, by Edith Mason, Cyrena Van Gordon, and Eleonora de Cisneros; but the book is none the less amazingly nearly complete, and an indispensable possession for all fanciers of old records.

—C. S.

Farga Violin Book Issued in Translation

VIOLINS AND VIOLINISTS. By Franz Farga. Translated by Egon Larsen. New York: The Macmillan Company, 1950.

This is a praiseworthy translation by Egon Larsen of a distinctly useful and finely illustrated work on violins and violinists by Franz Farga, whose

volume was written in German. The first half of the book is devoted to the history of the instrument and its development, the second to the great masters of violin playing. The value of the Farga work is enhanced by a chapter on English violin makers, by E. W. Lavender, editor of *The Strad*.

—H. F. P.

Other Books

DESIGN IN MUSIC. By Gerald Abraham. 55 pages. London and New York: Oxford University Press, 1949. An urbane and friendly attempt to carry the uninitiated listener across the threshold of musical form and design, in a manner more likely to inspire further curiosity than to provide much definitive information.

—C. S.

Boston and NBC Orchestras Renew Recording Contracts

The Boston Symphony, conducted by Charles Munch, and the NBC Symphony, conducted by Arturo Toscanini, have both renewed their recording contracts with RCA Victor for another five years. The Boston Symphony, in Philadelphia, has also signed a contract with RCA Victor and will make its first recordings during the Dell season, from June 19 to July 27. Royalties from their recordings will be contributed to the maintenance and future activities of the Dell. Among singers, Risé Stevens has contracted to make records for RCA Victor and Dorothy Kirsten for Columbia Records.

Young Artists Win Philadelphia Appearances

PHILADELPHIA.—The four winners of this season's youth concerts competition, sponsored by the Philadelphia Orchestra, are Diana Steiner, violinist; Claudette Sorel, pianist; Saralee Liss, contralto; and Joan Mainser, harpist. They will appear as soloists with the orchestra next season.



BARRE HILL
BARITONE
American
Conservatory
Mgt.: Clarence E. Cramer
Kimball Bldg., Chicago

Hortense LOVE
Soprano
"Her musical virtues are of a quality rare in this generation."
—Los Angeles Examiner
CONCERT — RADIO — ORATORIO
Repr.: Geo. Clark, 103 Manhattan Ave., N.Y.C.



HAZEL HARRISON
American Pianist
1950-51 Now Booking
Address:
Box 67, Howard University,
Washington, D. C.

MARY BOTHWELL
Soprano
Ensl. Mgt.: Annie Friedberg, 251 W. 57th St., N. Y. 19



Graciela Rivera



PAULIST CHOIR

OF CHICAGO
FATHER O'MALLEY, CONDUCTOR
NOW BOOKING
J. C. McManaman, Mgr., 911 S. Wabash Ave., Chicago 5, Ill.

MAGGIE TEYTE

404 EAST 55th ST., NEW YORK CITY

—ANNOUNCES—

Her availability for private instruction in the art of correct singing. Coaching in concert and opera repertoire.

MU 8-0709

MELVIN RITTER

VIOLINIST

"Had style, nobility, fervor and fire . . . innate imaginativeness and poetry."
—Noel Straus, N. Y. Times

1401 Steinway Building, New York 19, N.Y.

MU PHI EPSILON

National Music Sorority

MARGARET WIBLE WALKER, National President
Dean of Women, Texas Technological College, Lubbock, Tex.
National Executive Office: 9004 Maplewood Ave., Sylvania, O.
Berlise Swisher Gehler, Executive Secretary - Treasurer

ALICE TULLY

1401 Steinway Bldg., 113 West 57th Street, New York

DRAMATIC SOPRANO

OPERA—CONCERTS—
Guest Soloist with Orchestras

SIGMA ALPHA IOTA

National Professional Music Fraternity
Kathleen Davison, National President, 1009 35th Street, Des Moines, Iowa

Opera Performances Dominate Philadelphia Spring Calendar

By MAX DE SCHAUENSEE

Philadelphia

THE waning opera season found the new Philadelphia Civic Opera Company presenting Carmen, at the Academy of Music on March 22. The performance was notable for the Carmen of Cloe Elmo, who sang the role for the first time in the United States. She was not a pretty Carmen, but gave an intensely vital, dynamic impersonation, with a sense of humor that always stirred near the surface. Her singing was projected with almost insolent impact, and the later scenes of the drama were excellently achieved. Ramon Vinay, as Don José, contributed an unforgettable final scene, and Martial Singher was an elegant Escamillo in the best French tradition. The cast included a debutant Micaëla, June Natelson, whose vocalism showed promise. Fausto Cleva conducted well.

On March 15, the Philadelphia La Scala Opera Company gave the only performance of Aida in the Academy of Music this season. In the title role, Herva Nelli sang the Nile scene with effortless limpidity, including a good C in O patria mia. Hers was the triumph of the evening, shared to some extent by the savage Amonasro of Cesare Bardelli. Vittorio de Santis sang with little finesse, but displayed trumpet-like high tones as Radames, and Eleanor Knapp showed respectable routine as Amneris.

The American Opera Company ended its season of three operas with a commendable performance of Madame Butterfly, in English, under the direction of Vernon Hammond, whose tempi were on the leisurely side. Mina Cravi won success with her lovely singing and intelligent acting as Cio-Cio-San, and was ably accompanied by the Pinkerton of Lloyd Leech, who used his fresh and sturdy voice with ardor and impetuosity. Holger Sorenson was a convincing Sharpless, and Edith Evans an unusually affecting Suzuki. Jan Gbur, as the Bonze, and Milton Sandler, as Goro, were others who took part.

The Philadelphia La Scala company also offered Madame Butterfly, this time in the original language. Dalisday Aldaba, Philippine soprano, was more impressive dramatically than vocally, while the reverse was true of Walter Fredericks as Pinkerton. Angelo Pilotto was a cumbersome Sharpless, and Lillian Marchetto a pretty and sympathetic Suzuki. Giuseppe Bamboschek conducted.

The same company followed this performance with one of Faust, on April 20. Mr. Bamboschek again conducted, and the production included

lifeless impersonations of Faust and Marguerite by Giuseppe di Stefano and Lucia Evangelista. Mr. Di Stefano, however, achieved a very beautiful decrescendo of the high C in Salut, demeure. Robert Weede was a vital and solid-voiced Valentin, and Victor Tatzos a heavy, static Mephistopheles. Rose Delmar and Catherine Taylor appeared as Marthe and Siebel. The Thomas Cannon ballet danced in the Walpurgis Night scene, restored by Mr. Bamboschek, but the episode seemed to have little to do with the rest of the opera.

The Philadelphia La Scala company ended its season on May 9 with a performance of Lucia di Lammermoor. Graciela Rivera, a charming Puerto Rican soprano, made her local debut in the title role, and made a fine impression with her instrumental and stylistically tasteful singing as well as with her appealing stage presence. She sang the mad scene very artistically, despite high notes that were inclined to be stiff. Antonio Madasi, as Edgardo, sang better than he acted, and Mr. Bardelli was a resonant and pictorially effective Enrico Ashton. Mr. Tatzos was more successful as Raimondo than he had been as Mephistopheles, and John Rossi was a good Arturo. This was the last performance conducted by Mr. Bamboschek with this company, who is to join the Philadelphia Civic Opera Company next season.

Recitals during this period included one of the few such appearances in America by Ljuba Welitch. Glamorously attired, the Metropolitan soprano impressed her hearers by the remarkable quality of her voice and the ease of her vocalization. It was not in the arias from Aida and Don Giovanni, however, that she had her greatest success, but in a group of Russian songs by Moussorgsky and Dargomysky. In these songs, sung in Russian, the soprano exhibited a fine sense of vocal line, a good projection of mood, melting pianissimos, and generally cloudless vocalism. Paul Ulanowsky was her knowing accompanist.

On April 13, Frank Guarrera, baritone, and Brenda Lewis, soprano, gave a joint recital at the Academy of Music. Miss Lewis opened intrepidly with the final scene from Strauss' Salome, in a performance that was more notable for intelligence and enthusiasm than for vocal substance. Mr. Guarrera delivered arias from Falstaff and Rigoletto with dramatic effect, but often forced his naturally beautiful voice regrettably. Miss Lewis offered three songs by Marc Blitzstein, with the composer at the piano. With Mr. Guarrera she sang the second-act duet from La Traviata. Martin Rich was at the piano.

Vladimir Horowitz drew an overflow house to the Academy of Music on April 27. He was in whirlwind form, and played a Chopin-Liszt program with a blend of mellowing artistic perception and technical display. The recital came to a close with a staggering performance of The Stars and Stripes Forever, in the pianist's own terrifying arrangement.

The Bach Festival Society, conducted by Sherwood Kains, gave a chorally adequate but orchestrally under-rehearsed account of Bach's Saint Matthew Passion, on April 4 in the Academy of Music. The soloists were June Goodman, soprano; Belva Kibler, contralto; Joseph Victor Laderoute, tenor; and James Pease and Jan Gbur, basses.

On May 10, the Philadelphia Orchestra, sponsored by the city, initiated a series of four free concerts on successive evenings in Convention Hall. Eugene Ormandy conducted all of the concerts, before audiences whose total

was estimated at 60,000. Staples of the repertoire and light classics made up the programs, and the soloists who appeared in three of them were Christopher Lynch, Carroll Glenn and Eugene List, and Gladys Swarthout. Orville Bullitt, president of the orchestra, expressed hope that the series might become a regular feature of the musical life of Philadelphia.

On May 15, the Dra Mu Opera Company—Philadelphia's all-Negro operatic group—put on an excellently sung performance of Il Trovatore at Town Hall. Henri Elkan conducted a well-paced reading of the venerable score, and the singers performed with sincerity. Lois Raye, a young contralto who has never been on the stage before, was a very effective Azucena, and showed a voice that bears watching. Joseph Lipscomb, New York tenor, did well by Manrico, revealing a distinct gift for the stage. Barbara Webb, Calvin Barlow and William A. Smith, as Leonora, Di Luna, and Ferrando, were also singers to be reckoned with.

On May 18, Robert Merrill, baritone, appeared at Town Hall in a benefit recital for the Christian Street YMCA. Mr. Merrill programmed arias from La Traviata and The Barber of Seville, and also the Serenade from Don Giovanni, for which he lacked the required elegance. He was at his best in a group of English and American "character" ballads, though an end-of-season strain was felt throughout the concert in his obvious economy and caution in the use of his topmost notes.

Arturo Toscanini's concert with the NBC Symphony—the final one of his tour—found a sold-out and wildly cheering house at the Academy of Music on the night of May 27. The 83-year-old conductor was greeted by a standing audience, which finally settled down to listen to his playing of Brahms' First Symphony, Debussy's La Mer, and Schubert's Unfinished Symphony. Mr. Toscanini began the evening characteristically with the Overture to Rossini's La Scala di Seta, and concluded with two encores—the Overture to Kabalevsky's Colas Breugnon, and Sousa's The Stars and Stripes Forever, which brought down the house. The orchestra sounded a little on the thin and glassy side, particularly in the string section, when compared to the Philadelphia Orchestra, but Mr. Toscanini's distinction and quest for stylistic perfection were in evidence throughout a momentous evening.

Doris Mayes, young mezzo-soprano, winner of the *Inquirer's* city-wide Voice of Tomorrow contest, gave a most promising recital in Ethical Society Auditorium on May 29. Miss Mayes has a voice that may well become really important. There is splendid resonance in her tones, and her range, up to high C, is exceptional. Interpretively, the singer still has a way to travel, as the program of French songs, German lieder, and English tidbits demonstrated. Arias from Purcell's Dido and Aeneas and Gluck's Orfeo were effective vehicles for this splendid voice.

A double bill of Debussy's L'Enfant Prodigue and Kurt Weill's Down in the Valley was presented by the Academy of Vocal Arts in an al fresco setting of much rural charm at Faraway Farm, Haverford, Penna. Effectively staged with exquisite lighting, and excellently directed by Rosa Landver, the two short operas scored a decided success. Performances of the Debussy opera (or rather cantata) are rare in Philadelphia and its environs. Louise Turner sang the part of Lia with easy vocalism and limpid tone, and Howell Julick as Avaël and Roy Wilde as Simeon completed the small cast. Down in the Valley again seemed a cliché-ridden, self-consciously contrived little piece, with its interpolated folk-tunes and its colloquial dialogue. But it evidently has audience appeal,

and it is well suited for modest production by small groups. Emalee Earon, Eugene King, Roy Wilde, and Robert Rein were the principal singers.

Philadelphia Company Schedules Ten Operas

PHILADELPHIA.—The Philadelphia Civic Grand Opera Company will give ten performances in its 1950-51 season, which will open on Oct. 11, with Verdi's Aida. The other productions will be La Traviata, Il Trovatore, Otello, Carmen, Samson et Dalila, Thais, L'Amico Fritz, Norma, and Madama Butterfly. Two Donizetti operas, L'Elisir d'Amore and Don Pasquale, are under consideration if the season is extended. All performances will be prepared and conducted by Giuseppe Bamboschek, the newly appointed artistic director and conductor of the company. Herva Nelli, who will sing the title role in Aida, has also been engaged for other operas. Anthony Terracciano is general manager of the company. Besides its series in Philadelphia, the company will give performances in Washington, Baltimore, and other cities.

Soviet Newspaper Chastizes Shostakovich

Moscow.—In a report of a meeting of the board of the Soviet Composers Union, Pravda, the Communist newspaper, criticized Dimitri Shostakovich for not working hard enough to finish his new opera October. Pravda also complained of the board's "complacency" and of its failure to say much "about the urgent problems of the art of opera." Two years ago, Shostakovich was criticized by the Congress of Soviet Composers for writing "decadent, bourgeois music," a fault he confessed publicly and promised to correct.

BERNARD R. LABERGE Inc.
119 West 57th Street
New York 19, N. Y.
includes
For Season - 1950 - 1951

**VIRGIL
FOX**

"Prophet of the Organ Concert"

TRIO

Leopold	Bronislav	Luigi
MANNES	GIMPEL	SILVA
Piano	Violin	Cello

**GEORGE
MARKEY**
Virtuoso Organist

**LUCIE BIGELOW
ROSEN**
Thereminist

**LUIGI
SILVA**
'Cellist

Norma Waldon
ARTISTS REPRESENTATIVE
16 W. 55th St., New York 19, N. Y.

**MERCES
SILVA-TELLES**

pianist
"one of the outstanding talents of the new generation."

**BARBARA
Troxell**

"a great singer."

MAURICE WILK
"in the front rank of violinists."

Church Music

(Continued from page 15)
ory, and with tremendous vitality.

Because of the widespread interest in church music, a group of specialists makes the performance of these orchestral masses a lifelong study. Although the eighteenth- and nineteenth-century masses were forbidden by the *Moto Proprio* of Pope Pius X, some forty years ago, church authorities continue to allow them to be performed on the grounds that they constitute a national institution. In Munich, for example, Ludwig Berberich has built the choir and orchestra of the Munich Cathedral to a high point of virtuoso technique. The two performances I have heard there—of Mozart's Mass in C minor, K. 427, and Haydn's Harmoniemesse—were superb. Since the soloists in these works make their living exclusively from singing in churches, they have ample opportunity to attain great stylistic poise. In Salzburg, Domkapellmeister Joseph Messner has also organized an excellent choir and orchestra for the cathedral. In Salzburg, of course, Mozart's music is deeply rooted, and Mr. Messner specializes in this composer's church works. All of the four or five performances of the Krönungsmesse, K. 317, I heard under Mr. Messner (each time with different soloists) were models of Mozartean choral conducting. Mr. Messner has made this work the most popular of all Mozart's masses in Salzburg. One of the impressive features of his Mozart performances is his willingness to let fortissimos sound like fortissimos. The contrasts between the four soloists and the tremendous choral tutti, with trumpets and tympani, come as something of a surprise to foreigners used to Mozart performances that seldom rise above mezzo-forte. During the Salzburg Festival, Mr. Messner conducts a number of cathedral concerts, made up of works by celebrated Austrian composers. Besides works by Mozart, he also performs Haydn and Schubert masses, and with equal distinction.

THE greatest concentration of churches is in Vienna, and consequently the largest number of performances is given there. On Easter Sunday, 1938, 83 Viennese churches performed masses with orchestra. Even today, 55 churches are active. Because of stringent financial conditions, only about a dozen of these give orchestral masses every Sunday, but on holidays even the smallest and most remote Viennese church manages to give a polished, well-rehearsed mass. Of all the services, the most famous are those at the Hofburgkapelle, formerly the Emperor's private chapel. The greatest singers of the Vienna State Opera vie with each other to sing the solo parts in these performances, and famous conductors lead the Vienna Boys' Choir, men's voices from the best choruses, and a picked group of Vienna Philharmonic players in performances that may well be called definitive. Of similar caliber are the forces of the Franziskanerkirche—the Akademiechor, well-known soloists, and members of the Vienna Symphony—are under the direction of Hans Gillesberger, one of the finest conductors of Catholic choral music. Many of these services are broadcast. The musical staff of Schubert's church in Lichten, in the United States Zone of Vienna, also deserves mention. I shall long remember a moving performance of Haydn's Christmas Mass in the icy, unheated church, on Christmas Day, 1947—before a congregation so large that I could only squeeze behind one of the columns in the small, Baroque building. Since the end of the war, none of these churches have been heated; but a huge crowd always comes to hear the music, played by brass players equipped with buckets of hot water in which to warm the mouthpieces of

their instruments, so that the skin on their lips will not be frozen and torn off, and by string players wearing mittens with small holes for their fingers. When Schubert's A flat major Mass was given in the Marienkirche on New Year's Day, 1948, the temperature in the church was twelve below zero.

THE favorite works of the public are the masses by Mozart, Haydn, Schubert, and Bruckner. Beethoven's C major Mass is not performed nearly as often as Schubert's masses in A flat, E flat, and G; Mozart's Coronation Mass, Grosse Messe, and Spatzmesse; or Haydn's Martazeller Messe, Nelsonmesse, and Theresienmesse. Bruckner's E minor Mass is often given; his masses in F minor and D minor appear less frequently. Haydn's popularity has risen greatly in the past twenty years, largely through the efforts of Alfred Schnerrich; during 1948, twice as many Haydn masses were given as masses by any other composer. A small group is now turning its attention to the church music of his brother, Johann Michael Haydn, the composer of some very impressive masses. Such long works as Bach's B minor Mass, Haydn's Missa St. Caecilia, and Beethoven's Missa Solemnis are impracticable for church use, and are given only in the concert halls. Many contemporary Austrian and German com-

posers have tried their hand at church music, but, although many of their works are performed and even printed, the music is almost invariably derivative. Austrian church composers seem unwilling to try to write anything that Bruckner or Liszt did not write better.

An independent American record company is now engaged in recording a dozen of the greatest Austrian church works, and in the near future many of these masterpieces are to be released in the United States, where most of them are not yet widely known.

Covent Garden Offers Wagner Cycle

LONDON.—Two complete cycles of Wagner's *Der Ring des Nibelungen* and two performances of *Tristan und Isolde* are being given by the Covent Garden Opera Company, during the month of June. Karl Rankl is the conductor and Friedrich Schramm the stage director. The operas are being sung in German. Guest artists for the performances are Kirsten Flagstad, Doris Doree, Set Svanholm, Andreas Boehm, Paul Schoeffler, and Ludwig Weber. Members of the company appearing in the productions are Edith Coates, Sylvia Fisher, Constance Shacklock, Jean Watson, Grahame Clifford, Marion Nowakowski, David Tree, and Norman Walker.

Metropolitan Offers Conducting Apprenticeship

The Metropolitan Opera Association has received a grant from the Anna E. Schoen-René Fund, administered by the New York Community Trust, to train a young American musician in the duties of an assistant conductor at the opera house. The apprentice will be present during the coming season to observe the entire procedure involved in the production of newly mounted works as well as those of the standard repertoire. During this period he will receive a weekly salary. The person chosen for this apprenticeship must be an American citizen, not over 25 years old, have had the major part of his musical training in this country, and be a member of the American Federation of Musicians. Training in composition and score reading, considerable pianistic ability, experience in coaching singers, familiarity with the standard operatic repertoire, and a working knowledge of at least one standard operatic language—Italian, German, or French—are additional requirements. Applications, with a complete résumé of qualifications, may be sent until Aug. 15 to the Metropolitan Opera Association. Attention: Max Rudolf, 147 West 39th Street, New York 18.

Obituary

BRUNO HUHN

Bruno Huhn, 78, composer, conductor, organist, and pianist, died in his New York home on May 13. He had been in poor health for many years. He was born in London, where he received private instruction in music, at an early age, and eventually graduated, with honors, from Trinity College. After two years in Australia, he returned to London in 1891, when he appeared as solo pianist in St. James' Hall. The same year he came to New York. After further studies in piano, under the late S. B. Mills; in voice, under Anna Lankow; and in harmony, under Louis Alberti, he made his American debut in 1896. He taught a number of singers who later became members of the Metropolitan Opera concert artists, or choral conductors. He acted as accompanist for such artists as Fritz Kreisler, Jean Gerardy, David Ffrangcon-Davies, and Charles Gilbert. He founded and conducted various choral organizations in and around New York. Mr. Huhn was best known as the composer of a setting of W. E. Henley's poem *Invictus*. The song was written in 1910 and originally rejected by the composer's publishers. Despite similar unfavorable reactions from singers, the composer refused to alter a note of his work. However, when it was finally sung in recital by the baritone Francis Rogers, it was enthusiastically received by critics and public, and it became a concert favorite. Mr. Huhn's wife, the former Margaret McConnell, died in 1943. A sister, living in London, survives.

WADE R. BROWN

CLEARWATER, FLA. — Wade R. Brown, 84, music educator and founder of the North Carolina State Music Contest-Festival for High Schools, died here on May 10. A native of Venice, Ohio, he studied at Baker University, Baldwin, Kan.; the North East Conservatory of Music; the Stern Conservatory, in Berlin; and the Virgil Conservatory, in New York. He taught in colleges in South Carolina and North Carolina before he became director of the music department of the Normal and

Industrial College (now the Woman's College of the University of North Carolina), in Greensboro, N. C., in 1912. In 1919, he organized the state music festivals, which became an important factor in the growth of music in North Carolina. Under his leadership, the Greensboro Civic Music Association, one of the first groups of its kind, was formed to bring concert artists to Greensboro. Upon his retirement, the Wade R. Brown Recital Series, given by members of the music faculty, was established in his honor at the Woman's College. He directed other music festivals in North Carolina, and he was organist and choir master in various churches. He is survived by his wife, the former Grace Bettis.

ELIZABETH FUQUA

GREELY, COLO.—Elizabeth Mathias Fuqua, 66, co-founder of Mu Phi Epsilon, national music sorority, died at her home here on May 17. She was born in Wolverhampton, England, but came to the United States shortly after her birth. She was a graduate of the Cincinnati College of Music, where she eventually taught. She also taught in the Metropolitan College of Music, in Cincinnati, where the college dean, W. S. Sterling, and she organized Mu Phi Epsilon in 1903. She later served as national president of the sorority at two different times. She was also active in other organizations. She was the widow of Dr. John W. Fuqua, who died in 1941, and she is survived by two sons, John and William, of Los Angeles.

S. BECKER VON GRABILL

LANCASTER, PENNA. — S. Becker von Grabill, at one time court pianist to Kaiser Wilhelm II, died here on April 22. He had made his home in Lancaster since the turn of the century. He is survived by one son.

ADAM WIENIAWSKI

BYDGOSZCZ, POLAND. — Adam Wieniawski, 74, composer, teacher, and director of the Chopin Academy, in Warsaw, since 1928, died here in April.

EDUARDO FABINI

MONTEVIDEO.—Eduardo Fabini, 67, Uruguayan violinist and composer, died here on May 18. As a young man he studied violin with César Thomson at the Brussels Conservatory. Some of his orchestral works have been heard in the United States, including a symphonic poem, *Campa*, played by the Syracuse Symphony, in 1925, and *Patria Vieja*, played at New York World's Fair, in 1940.

EDNA VAN VOORHIS

PORT WASHINGTON, L. I.—Edna P. Van Voorhis, 73, composer and at one time secretary and treasurer of the New York State Music Teachers' Association, died here in a hospital on May 23.

ALI SEZIN

ISTANBUL.—Ali Sezin, 53, Turkish violinist and teacher, died here in March. He was born here and began his violin studies at the age of seventeen with Albert Braun. In 1917, he went to Germany where he took lessons from Joseph Wolfstahl and Carl Flesch. He also studied composition at the Stern Conservatory, under Gustav Bumcke. He returned to Istanbul in 1925, where he was a violin professor at the Municipal Conservatory for 25 years. During this period he gave frequent concerts. He was leader of the Istanbul String Orchestra, the forerunner of the present-day Istanbul Philharmonic. Among his foremost pupils are Orhan Borar and Pakize Albayrak.

J. G. WILSON

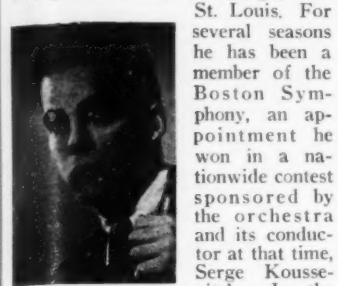
WYNNEWOOD, PENNA.—J. G. Wilson, 50, executive vice-president of the Radio Corporation of America, in charge of the RCA Victor division, died at his home here on June 1.

ERARDO TRENTINAGLIA

VENICE.—Erardo Nobile Trentinaglia, manager of La Scala in Milan from 1931 to 1933, died here on July 3, after a long illness. He was born in Venice and attended the Conservatorio Benedetto Marcello. In 1926, he founded the Venetian Symphony Concert Society.

Norman Carol Plans Concert Tour

Norman Carol, young American violinist, will make a transcontinental concert tour next season, during which he will be heard as soloist with the symphony orchestras of Boston, Chicago, Houston, Pittsburgh, and St. Louis. For several seasons he has been a member of the Boston Symphony, an appointment he won in a nationwide contest sponsored by the orchestra and its conductor at that time, Serge Koussevitzky. In the summers of 1946 and 1947, he was concertmaster of the student orchestra at the Berkshire Music Center, and he appeared as soloist with it. In 1949 he made a successful debut in Town Hall in New York. He obtained a special release from his contract with the Boston Symphony for the 1950-51 season in order to fulfill his many concert engagements.



Norman Carol

On May 8, Mr. Carol was guest of honor and soloist at the 59th annual banquet of the Philadelphia Music Teachers Association. Only 21 years old, he was the youngest guest of honor in the organization's history.

Concert Groups Plan Co-operative Program

The National Music League, a non-profit artists' management, and the Evening Concert Groups, a circuit of audiences in ten communities in Maryland, Virginia, and the District of Columbia, have established a co-operative arrangement whereby the former organization will supply the latter with many of its artists. The first Evening Concert Group was organized over a year ago in Charlottesville, Va., when a series of fifteen forty-cent concerts were offered to members of a dues-paying audience. The idea spread quickly to nine other communities, and the circuit now represents more than 6,200 members. In choosing its programs the groups have been served without charge by three advisers — Richard Bales, music director of the National Gallery; Paul Hume, music editor of the Washington Post; and Elmira Bier, music director of the Phillips Memorial Gallery. In the new arrangement they will be replaced by three officers of the National Music League—Anna C. Molyneux, managing director; Alfred A. Rossin, booking director; and Robert E. Simon, Jr., president of Carnegie Hall. They will also donate their services as they already do to the league. Martin B.

Hidden, Jr., of Warrenton, Va., the original organizer of the Evening Concert Groups, will continue to serve as their manager. Artists managed by the National Music League are selected by juries of prominent artists and teachers.

Jumping Frog

(Continued from page 11)

tastefully harmonized; but in sum total I could not agree that the score matched the homespun texture of the story. The opera seems fated, moreover, to be a little dull on the stage, despite the efforts of the librettist and the composer to give it life. Nothing is more difficult dramatically than to write an effective piece in which the central character never appears. At the climax of the opera, it is impossible to represent the action, and the whole force of the work suffers.

Triple Sec was originally written by Blitzstein in 1930 as a sketch for the third edition of the Garrick Gaities, a bright and intimate musical revue staged by the younger members of the Theatre Guild. A satiric comment on the Prohibition era, it is a drawing-room drama of the Frederick Lonsdale school, with triangular complications between a man, his wife, and his mistress. It is seen, however, through the eyes of cabaret patrons who are getting progressively drunker. Part way through, there are suddenly two of each character. As the vision of the audience becomes more imperfectly focussed, there are three identical Lady Bettys and three maids named Hopkins. By the time the curtain is ready to fall, there are seven maids named Perkins.

Thanks to Mr. Blitzstein's acid score and a pungent and economical book by Ronald Jeans, Triple Sec is one of the funniest pieces we have seen on the musical stage in a number of years. It is so zestful and so well written that it has not dated at all; nor does it suffer from its removal from its original context.

Georgette Palmer was pianist for Grounds for Marriage. During the other two operas she flailed the air, although there was no orchestra to conduct and the singers paid no attention to her. If she was learning to conduct, it was rather wearing on the audience's nerves. William Soerine was the pianist for Triple Sec.

The initiative of the After Dinner Opera Company deserves the highest praise; and since Lemonade Opera is functioning in the country this summer, and will not appear in the city at all, the project fills in the gap pleasantly. Its sponsors and artists are earnest and genuine; after the company has cut its eyeteeth it will become an agreeable ornament to our musical life.

—CECIL SMITH

Sadler's Wells Changes Repertoire

The Sadler's Wells Ballet, which will present a three-week season at the Metropolitan Opera House, beginning Sept. 10, has already announced its programs because of the unusually large number of requests that were made for such information. Since the original announcement of the company's repertoire, a few changes have been made. Frederick Ashton's Scènes de Ballet, with music by Igor Stravinsky and décor by André Beaupré, first performed in London in 1948, will be given here instead of Ninette de Valois' The Prospect Before Us. Two ballets, Cinderella and Coppélia, have been dropped. The works now listed include Le Lac des Cygnes, The Sleeping Beauty, Giselle, Les Patineurs, Checkmate, Façade, A Wedding Bouquet, and Don Quixote.

Sevitzy Conducts Request Program As Season Closes

INDIANAPOLIS. — Fabien Sevitzy conducted the Indianapolis Symphony in a request program for the season's eleventh and final pair of concerts, on March 25 and 26. The works, chosen by vote for performance, were Goldmark's Overture, In Springtime; Franck's D minor Symphony; Brahms' Variations on a Theme by Haydn; Debussy's The Afternoon of a Faun; and Strauss' Till Eulenspiegel. Mr. Sevitzy was in good form, and the familiar works made an enjoyable program.

The season has presented as soloists with the orchestra Jacob Lateiner, Ania Dorfmann, Pierre Fournier, Byron Janis, David Lloyd, Blanche Thebom, Arthur Rubinstein, and Joseph Szigeti. The Indianapolis Symphonic Choir, Edwin Biltcliffe, associate director, was heard in works by Bach and Handel, and the Indianapolis Maennerchor of the Athenaeum Turners, Clarence Elbert, conductor, sang in Liszt's A Faust Symphony. While the orchestra was on tour, the St. Louis Symphony, Vladimir Golschmann, conductor, presented the sixth pair of concerts, and played two different programs on Sunday, instead of the customary one program on Saturday night and a different one on Sunday afternoon.

In addition to works by Paul Creston and Ernst von Dohnanyi, the composite tribute to James Whitcomb Riley, and a Bach transcription by Eugene Zador, already mentioned, first performances have been given this season by the Indianapolis Symphony of Hoagland Carmichael's pleasant Brown County in Autumn (Dec. 11); Hanus Aldo Schimmerling's Toccata and Chromatic Fugue (Dec. 17), a brilliant piece of orchestral writing; Robert Russell Bennett's rather uninteresting Overture to the Mississippi (Jan. 1); and Carl Eppert's Fifth Symphony, also called A Cameo Symphony (March 18), a sweet and conventional mediocrity. The orchestra also played the American premiere of Hilding Rosenberg's lightly humorous Dance Suite from Orpheus in Town, on Dec. 11. During the season Mr. Sevitzy has conducted consistently expert and, on occasion, memorable performances. Among them was Vaughan Williams' Sixth Symphony, heard here for the first time.

Among its non-subscription concerts the orchestra played one on Dec. 6 under the direction of André Kostelanetz, with Lily Pons as soloist. Mr. Sevitzy conducted a Bach bicentennial concert, on Feb. 5, with Franz Bodfors, pianist; Jerome Kasin, concertmaster; Renato Pacini, assistant concertmaster; and the Indianapolis Symphonic Choir as participants. In a township-sponsored concert on Feb. 19 Mr. Sevitzy again conducted, and the soloists were Sparks and Ritter, Indianapolis duo-pianists, who played a deft arrangement for two pianos and orchestra by Mrs. Sparks of Gershwin's Rhapsody in Blue. Arthur Fiedler was guest conductor, on March 13, of an entertaining Pop concert, in which Edwin Biltcliffe was soloist in the first performance here of Richard Addinsell's Warsaw Concerto.

Recitalists during the season have included David Lloyd, Vladimir Horowitz, and Suzy Morris. The Ensemble Music Society has presented the new York Quartet, Paganini Quartet, and Budapest String Quartet. Programs have been given by the Ballet Russe de Monte Carlo; the Indianapolis Maennerchor, with James Pease as the soloist; the ballet, chorus, and orchestra departments of Jordan Conservatory; the Indiana University Symphony, conducted by Ernst Hoffman; and Teen Music Canteen, which gave opportunities to several young local musicians.

—EDWIN BILTCLEFFE

Carmel Announces Annual Bach Festival

CARMEL, CALIF. — The thirteenth annual Carmel Bach Festival will be held from July 16 to 23. Gastone Usigli will conduct. The festival will offer the Mass in B minor, the St. John Passion, four recitals devoted to the Well-Tempered Clavier, four organ recitals, and five orchestral programs, in one of which Mr. Usigli's orchestration of the Art of Fugue will be played. A chorus of sixty and an orchestra of 45 will participate. Among the soloists will be Olive Mae Beach and Phyllis Moffett, sopranos; Katherine Hilgenberg and Dan Lenoir Hosack, contraltos; Russell Horton and James Schwabacher, tenors; Ralph Isbell, Charles Goodwin, Don Hubler, and Noel Sullivan, bass-baritones; Ervin Mautner, violinist; Marian Davies, cellist; Charles Fulkerson, Randolph Hokanson, Ralph Linsley, and Maxim Schapiro, pianists; Ludwig Altman, organist; Samuel Singer and Albert White, violinists; Floyd Standcliff and Patrice Kelly, flutists; Gabriel Bartold, trumpeter; and Gordon Stewart, Alan Stewart, Donald Dean, and Donald Stewart, trombonists. Alfred Frankenstein is scheduled to give three lectures. Dene Denny and Hazel Watrous are the founders and managers of the festival.

Oberfelder Series Concluded in Denver

DENVER.—Arthur M. Oberfelder's concert series ended for the season with recitals by Gladys Swarthout, Luboshutz and Nemenoff, and James Melton. Mr. Oberfelder also managed the Denver appearance of the NBC Symphony, conducted by Arturo Toscanini. Almost 9,000 people listened with rapt attention to the orchestra's superb concert.

—JOHN C. KENDEL

Concert Division
W. COLSTON LEIGH, Inc.
321 FIFTH AVE.
NEW YORK 17, N. Y.

CAROL BRICE

Contralto

DANIEL

ERICOURT

Pianist

AMFARO

ITURBI

Pianist

ALEXANDER

KIPNIS

Bass-Baritone

GIVE
to Conquer
CANCER

AMERICAN CANCER SOCIETY

NEW MUSIC REVIEWS

Works by Dello Joio And Picket Published

Norman Dello Joio's Variations, Chaconne, and Finale, which won the 1948-49 award of the New York Music Critics Circle in the field of orchestral music, has been issued as No. 4 in the Carl Fischer Study Score Series. When the work had its world premiere in Pittsburgh on Jan. 30, 1948, it was called Three Symphonic Dances, but the composer changed the title to its present form before it was performed in New York for the first time, on Dec. 9, 1948, by the Philharmonic-Symphony under Bruno Walter. The new title is far more appropriate, since the dominating theme of the work is a Gregorian melody, the Kyrie from the Mass of Angels. This melody is used as a basis for the six variations that form the opening movement, and it recurs either as a whole or in fragments in the succeeding Chaconne, and lively, dance-like Finale. If not one of Dello Joio's most meaty and original compositions, the Variations, Chaconne, and Finale reveals expert craftsmanship and an engaging directness and ease of style. Both the rhythm and the harmonic treatment have characteristic touches that will interest students and conductors.

Frederick Picket's Curtain Raiser to an American Play, issued in miniature score by Associated Music Publishers, is a frankly rowdy five-minute work that raises a great musical hustle and bustle about nothing in particular. The music is full of apt dissonance and rhythmic élan.

—R. S.

Schönberg and Strauss Scores Are Republished

From Associated Music Publishers come miniature scores of Arnold Schönberg's Pierrot Lunaire and of Richard Strauss' Symphonica Domestica and Ein Heldenleben that will be welcomed by students, professionals, and by music lovers who have mastered the art of score reading. In view of the present vogue of Strauss, who flourishes on symphonic programs everywhere, despite his (probably) temporary decline of reputation in "advanced" musical circles, and in view of the increasing attention given to Schönberg, the re-issue of these works is especially appropriate. Associated has also issued

the piano score of Giovanni Sgambati's Messa da Requiem, for mixed chorus, baritone, and orchestra.

—R. S.

Galaxy Issues Songs By Hageman and Others

O Why Do You Walk?, a setting of a fanciful verse of Frances Cornford by Richard Hageman, for medium voice and piano, has been issued by Galaxy Music Corporation. The verse is addressed "To a Fat Lady Seen from the Train," and asks: "O why do you walk through the fields in gloves, when the grass is soft as the breast of doves and shivering sweet to the touch? O why do you walk through the fields in gloves, missing so much and so much?"

Also from Galaxy come Clarence Olmstead's song, The Lone Mother, for low voice; Richard Manning's To the Nightingale (Quel Rossignol), for high voice; Richard Kountz Cynthia, for high, medium, and low voice; and two songs issued in London by Elkin & Co., Eric Thiman's Flower of Heaven, a Christmas song for medium voice, and Walter Adrian's arrangement of Handel's Minuet from Berenice as a song, with a second voice part added by Robert S. Groves, with the title, Lovely flower, so gentle.

Richard Kountz Arranges Traditional Slovak Carols

From Galaxy Music Corporation come two arrangements of a traditional Slovak carol, Carol of the Christmas Chimes, by Richard Kountz. Mr. Kountz has set the appealing old tune for chorus of male voices (TTBB) and for chorus of mixed voices (SATB). He has provided an accompaniment for organ or piano, and has written an appropriately simple text for the music. Galaxy also issues other Slovak carols arranged by Mr. Kountz. Among them is his version of Hasten Swiftly, Hasten Softly, for two part chorus (SA), with piano or organ accompaniment. Again, he has written the text.

Katherine K. Davis' setting of Psalm 103, verses 1-4, 11, and 13, Bless the Lord, O My Soul, for chorus of mixed voices (SATB) with organ or piano accompaniment, has also been published by Galaxy.

English Music Tests Published with Answers

Eight Tests for A.R.C.O. Candidates, by F. T. Durrant, professor of harmony and aural training at the Royal Academy of Music, in London, have been issued in London by Stainer & Bell and are available in New York from Galaxy Music Corporation. The tests make such requirements as the addition of treble and alto parts to a canto fermo in the fifth species of counterpoint, the addition of a piano accompaniment to a given violin part, and the addition of a bass for pedals to a given manual part of an organ piece. The author suggests about three hours for the time limit of each test. He offers solutions, so that it would be possible for students to check themselves in the tests.

Christmas Music

DAQUIN, LOUIS CLAUDE (arranged by N. Clifford Page): Shepherds, Hark the Song (SATB, piano or a cappella), (Presser). Agreeable eighteenth-century melody arranged in simple four-part harmony.

MARRYOTT, RALPH E.: Christmas Street (TTBB, a cappella), (Presser). Bright and easy.

O'DONNELL, WALTER (arranger): O Come, All ye Faithful (SSA, accompanied). Descant-like treatments of the familiar tune.

SCOTT, CHARLES KENNEDY (editor): Glad and Blithe (SA, AT, or TB,



PIONEERING FOR CONTEMPORARY MUSIC

Roland-Manuel, president of the International Music Council, which is collaborating with the Radiodiffusion Française in presenting under UNESCO auspices a series of broadcasts of contemporary compositions, confers with Claude Prior, of Switzerland, whose Le Mendiant Aisé was broadcast in the current series.

a cappella). No. 2 in the Fayrfax series). (London: Stainer and Bell; New York: Galaxy). An authentic and fascinating fifteenth-century English version of the Christmas sequence, Laetabundus; English text, except for Latin tags at ends of stanzas. May be treated with a variety of voices, solos, semi-choruses, etc., for variety of texture.

Other Christmas Music

BLAKE, GEORGE: In the Lonely Midnight (SAB, accompanied), (Presser).

GODARD, BENJAMIN (arranged by N. Clifford Page): Star of the Sky. (SATB, piano), (Presser).

HERNRIED, ROBERT: Hallowed Night (SATB, soprano solo ad lib., piano or organ ad lib.), (Presser).

HOPKINS, H. P. (arranger): O Christmas, Blessed by Heaven (Italian melody) (SATB, accompanied), (Presser).

MARRYOTT, RALPH E.: Only a Manger (SATB, soprano solo, a cappella), (Ditson).

NAGLE, WILLIAM S.: Behold, a Simple Tender Babe (SATB, organ), (Ditson).

O'HARA, GEOFFREY: Sing Noel! (SA, piano), (Presser).

RASLEY, JOHN M.: Angels, from the Realms of Glory (SSATBB, alto and tenor solos, accompanied), (Presser).

SATEREN, LELAND B.: Unto This Rose (SATB, a cappella), (Ditson).

TALMADGE, CHARLES L.: Sing We Nowell (TTBB, a cappella), (Presser).

VAN HULSE, CAMIL: Thine Are the Heavens (SATB, organ), (Leeds).

Sacred Choral Music

FRANCE, WILLIAM: Light at Evening Time (SSA, a cappella), (Galaxy).

LITTLEJOHN, C. E. S.: Lord, I Am Not High-Minded (SATB, with organ), (London: Stainer & Bell; New York: Galaxy).

TAVERNER, JOHN: Dum Transisset Sabatum, scored and arranged with an alternative English text by Edmund H. Fellowes (SATBB, a cappella). Easter anthem. (London: Stainer & Bell; New York: Galaxy).

Secular Choral Music

BRIGHT, HOUSTON: High Tide (TTBB, with French horn ad lib., a cappella), (Galaxy).

DEALE, EDGAR M., arranger: The Blue Hills of Antrim, traditional Irish air (soprano, mezzo-soprano, contralto, a cappella). The Lark in the Clear Air, Irish air (tenor, baritone, bass, with piano), (Lon-

don: Elkin; New York: Galaxy).

DVORAK, ANTONIN: Good-Night, Op. 73, No. 1, arranged with an English version of the Slovak folk text by Ladislav Helfenbein (TTBB, with tenor and bass solos, with piano), (Galaxy).

JOHNSON, REGINALD: In Youth Is Pleasure (SATB, a cappella), (London: Elkin; New York: Galaxy).

JOHNSTON, PETER F.: The Fiddle (unison song with piano). The Wind (two part song with piano), (London: Stainer & Bell; New York: Galaxy).

ROOBENIAN, AMBER: Vigil, choral arrangement by Clark Harrington (SSAATTBB, a capella), (Galaxy).

THIMAN, ERIC: The Skylark (unison song with piano), (London: Elkin; New York: Galaxy).

WILBYE, JOHN: Adieu Sweet Amaryllis, adapted by Edmund H. Fellowes for three voices, a cappella, (London: Stainer & Bell; New York: Galaxy).

Bartók's Seven Sketches Published in Revised Form

A publication that will command wide attention is the volume of Béla Bartók's Seven Sketches, Op. 9, for piano, composed from 1908 to 1910, in an edition revised by the composer, issued by Marks Music Corporation. Bartók went over the Seven Sketches in 1945, but made no essential changes in the works, according to his own note, except for the addition of fingerings for all the pieces and some minor changes in Sketch No. 4, bars

THE GALAXY GALLERY OF SINGABLE SONGS NEGRO SPIRITUALS arranged by NEGRO COMPOSERS

Dry Boneslow...H. T. Burleigh

Trampin'
high and low } Edward Boatner
I Want Jesus to
Walk with Me
high and low }

This Little Light O'Mine
.....medium.....John W. Work

Ev'ry Time I Feel the Spirit
.....medium.....William Grant Still

Daniellow }

I Am Seeking for
a Cityhigh }

James Miller

**GALAXY
MUSIC CORPORATION**
50 West 24th Street, New York 10

FISCHER'S PIANO BOOK

A
New
and
Original

Very First Piano Book

No. 8474

Price .75

J. FISCHER & BRO.

119 West 40th Street
NEW YORK 18, N. Y.

NEW MUSIC

37 to 40. There is another interesting comment in his prefatory note. Bartók wrote: "Concerning the tonality of some of the sketches, the following statements are added in order to avoid misunderstanding: Sketch 4—C sharp minor, Sketch 7—B major. This information is especially addressed to those who like to label all music they do not understand as 'atonal' music."

Now that Bartók's music is being heard more frequently and now that he is being canonized as one of the great modern composers (being safely dead and therefore not dangerous to praise) this stupid catchword, atonal, is being used less and less, even by those hostile to his art. The Seven Sketches are brief, highly poetic pieces, reflecting Bartók's love of folk music, yet completely his own in style and idiom.

—R. S.

Piano Duets

FEDERER, RALPH: The Scarlet Cape. (Presser).

JOHNSON, THOMAS A.: Rumba. (Curwen; G. Schirmer).

KETTERER, ELLA: Partners at the Keyboard. (Presser).

SCHILLIO, EMILE J.: Morning in Madrid. (Presser).

Adelina De Lara Writes

Suite for Strings

In the Forest, a suite for strings, by Adelina De Lara, has been issued in London by Stainer & Bell and is available in New York from Galaxy Music Corporation. The five sections of the suite are called Daybreak, The Storm King Rides Through the Forest, Glory of the Bluebells (Noon), As the Sun Sets, and The March of the Gnomes (Moonlight). The music is fairly easy to play and could be used by school orchestras as well as others.

Musurgia Publishers

Reprint German Periodicals

Musurgia Publishers is issuing, as Series A of its reprints of periodicals in musicology, German periodicals of the period from 1869 through 1943. Selda Arginteanu, editor of the series, is preparing an index which can be used independently and which will serve as a bibliography. It will consist of a classified list of entries and an index of authors, titles and subjects referring to the items of the main classified section.

First Performances in New York Concerts

Orchestral Works

Bergsma, William: Symphony No. 1 (Columbia Festival, May 21).

Carter, Elliott: Holiday Overture (Columbia Festival, May 21).

Cowell, Henry: Symphony No. 5 (Columbia Festival, May 21).

Moerane, M.: Fatese La Heso (New York Chamber Orchestra, May 21).

Roldán, Amadeo: La Redambaramba (excerpts) (New York Chamber Orchestra, May 21).

Schimmerling, H. A.: Il Martirio del Pellico (National Orchestral Association, May 19).

Chamber Music

Berlinski, Herman: From the World of My Father, Suite for String Quartet and Solo-voice (Cycle No. 1) (National Council of Young Israel, May 17).

Di Biase, Edouardo: String Quartet No. 1 (ISCM Concert, June 1).

Gretchaninoff, Alexandre: Concertino for Recorder and Clarinet (Eva Levenhohn, May 6).

Hill, Edward Burlingame: Sextet, Op. 39, for Flute, Oboe, Clarinet, Horn, Bassoon, and Piano (Columbia Festival, May 19).

Imbrie, Andrew: Divertimento for Flute, Bassoon, Trumpet, Violin, Cello, and Piano (Columbia Festival, May 19).

Cello Works

Berlinski, Herman: Suite for Cello and Piano (National Council for Young Israel, May 17).

Kahn, Erich Ior: Nenia (ISCM Concert, June 1).

Choral Works

Davis, Genevieve: The Music of Springtime (Federation Choral, June 1).

Elliott, Marjorie: Cool Waters (Federation Choral, June 1).

Haydn, Franz Joseph: Missa Solennis in B flat major (Theresien-Messe) (Interracial Fellowship Chorus, May 18).

Riegger, Wallingford: Who Can Revoke (Interracial Fellowship Chorus, May 18).

Songs

Bauman, Alvin: Here! Said The Year (ISCM Concert, June 1).

Broadnax, Eugene: I Have Taken the Woman of Beauty; Supplication (William Shriner, May 21).

Browning, Music Playing (Dolores Micheline, May 31).

Copland, Aaron: Twelve Poems of Emily Dickinson, Song Cycle (Columbia Festival, May 18).

Edmunds, John: Coventry, Twelve Songs for Mezzo-Soprano and Baritone Alternating (Columbia Festival, May 18).

Mason, Daniel Gregory: Soldier (William Shriner, May 21).

Schönthal, Ruth: Nine Lyric-Dramatic Songs for Chamber Orchestra and Mezzo-Soprano (1950) (Composers' Forum, May 27).

Swanson, Howard: Junk Man (1950) (Columbia Festival, May 18).

Piano Works

Barab, Seymour: Five Sonatas (ISCM Concert, June 1).

Berlinski, Herman: Rhythm Ostinato for Piano (National Council for Young Israel, May 17).

Philippot, Michel: Piano Sonata (1947) (ISCM Concert, June 1).

Composers Corner

A newly reorchestrated version of **Karol Rathaus'** suite *Uriel Acosta*, written for the play of that name by Karl Ferdinand Gutzkow, was performed by the Queens College Orchestra recently. Rathaus has reorchestrated the suite for full symphony orchestra.

Four songs by **Frances Williams** were heard at the recital given by Margaret Tann Williams, Welsh contralto, in New York on May 12.

Three Preludes for piano by **Edward T. Cone**, of the music faculty of Princeton University, were played by Hortense Monath at her recital at the Baltimore Museum of Art, on May 10.

The festival of contemporary music held at Stanford University on June 3 and 4 included such unfamiliar music as *Sonata for Oboe, Trumpet, and Piano*, by **Walter Tollesen**; *Piano Sonata in Three Movements*, by **David Kriedt**; *Three Legends*, for oboe, string quartet, and bass, by **Glen Dalby**; *Intermezzo*, for violin and piano, by **M. Robert Seagrave**; *Theme and Four Variations*, for piano, by **S. R. Beckler**; *Trio for Oboe, Viola, and Piano*, by **Herbert B. Nanney**; *Three Songs*, by **Andrew Imbrie**; *Sonata for Violin and Piano*, by **Earl Kim**; *Toccata*, for piano, by **Ellis Kohs**; *Duo for Violin and Piano*, by **Roger Sessions**; *Etude in G minor*, for piano, by **Leroy Robertson**; *Serenade for Oboe, Horn, and String Quartet*, by **Leonard Ratner**; and *Overture on Southern Folk Hymns*, by **Carl Parrish**.

Gian-Carlo Menotti, whose music drama *The Consul* is having a successful run on Broadway, is working on two other compositions in the same genre, *The Leper*, and *The Saint of Blecker Street*. At the end of May, Menotti went to Rome to direct the filming of his music drama *The Medium*.

Richard Addinsell, composer of the *Warsaw Concerto*, has written a work called *The Smoky Mountains*, for piano and orchestra, that will be introduced by Leo Litwin and the Boston Pops Orchestra, under Arthur Fiedler, this summer.

The Radiodiffusion Française, in collaboration with the International Music Council under the auspices of UNESCO, is offering a series of broadcasts of new works by young composers of various nationalities,

known as *Le Banc d'Essai des Jeunes Compositeurs*. Among those already represented on programs are **Alain Weber** (France); **Douglas Allanbrook** (United States); **Michel Philippot** (France); **Eva Christeller** (Australia); **Hector Tosar** (Uruguay); **Karel Goeyvaerts** (Belgium); **Charles Jones** (United States); **Narcis Bonet** (Spain); **Olivier Alain** (France); **Talivaldis Kennis** (Latvia); **Claude Prior** (Switzerland); and **Marcel Van Thienen** (France).

Johnny Appleseed, a work for chorus and orchestra by **Eunice Lea Kettering**, composer-in-residence at Ashland College, Ohio, was performed three times recently, in a version for chorus and piano, by the Hiram College Centennial Choir.

The Fort Wayne Philharmonic, under Igor Buketoff, recently gave the world premiere of two excerpts from the opera, *The Scarlet Letter*, by **Morris Hutchins Ruger**, associate director of the Los Angeles Conservatory of Music and Arts.

Felix R. Labunski's poem for chorus and orchestra, *There Is No Death*, to a text by Joseph Auslander, dedicated to the chorus and orchestra of the Cincinnati College of Music, was given its world premiere recently, under Roland Johnson.

Robert Parris' *Sonata for Two Pianos* was played for the first time

on May 16 at the Philadelphia Art Alliance by Edna Bockstein and the composer.

Randall Thompson's *Symphony No. 3* was introduced to England by the BBC Symphony, under Sir Adrian Boult, on June 9. The work was commissioned in 1949 by the Alice M. Ditson Fund of Columbia University, and was first played at the Ditson Festival in May of that year. Since then it has been heard in Cleveland and Boston, under George Szell and Charles Munch.

A Concerto for Two Violins and Orchestra is being written by **Bohuslav Martinu** for Gerald and Wilfred Beal, who will give its world premiere on Jan. 14, 1951, with the Dallas Symphony, conducted by Walter Hendl. Martinu's Concerto da Camera, for violin and orchestra, received its French radio premiere on June 14, with Louis Kaufman as soloist.

Walter Piston has been commissioned by the University of Minnesota to compose an orchestral work celebrating its hundredth anniversary. Piston has decided to make it his *Symphony No. 4*, and has agreed to finish it by January, 1951. Antal Dorati will conduct the Minneapolis Symphony in the world premiere of the work.

Pittsburgh heard **Arnold Schönberg's** *Three Choral Pieces* for the first time on May 7, in a concert given by the student symphony and chorus of the Carnegie Institute of Technology music department.

Harbach Elected President of ASCAP

The board of directors of the American Society of Composers, Authors and Publishers has elected Otto A. Harbach president. He succeeds Fred E. Ahlert. Mr. Harbach, playwright and author, is a charter member of the society, has served as a director since 1920, and as vice-president since 1936.

Two Rachmaninoff Pieces Published for First Time

The first complete edition of Rachmaninoff's *Etudes Tableaux*, Op. 33 and 39, published by Leeds Music Corporation and edited by Alfred Mirovitch, includes two études never before published. They are the third and fifth études in Opus 33. They were discovered recently in Moscow.

Publication Society Makes Two Awards

Marion Bauer of New York and Ingolf Dahl of Los Angeles have won publication awards, according to a recent announcement by Philip James, president of the Society for Publication of American Music. The compositions were written for viola and piano.

An amusing NEW ENCORE SONG

with a
brilliant ending

The Green Dog

by HERBERT KINGSLEY

50 cents

New York 17: 3 East 43rd Street
Brooklyn 17: 275 Livingston Street
Cleveland 14: 43 The Arcade
Los Angeles 14: 700 West 7th Street

G. SCHIRMER



One of America's Favorite Stars

Jennie Tourel

in her recent New York recital,
Carnegie Hall, sang

One of America's Favorite Songs

THE HILLS OF HOME

by Oscar J. Fox

Available { C Minor (high) G Minor (high-low) } each
in 4 keys { A Minor (high-med.) F Minor (low) } 60 cents

Published by Carl Fischer, Inc., New York 3, N. Y.

EDUCATION in NEW YORK

Frank La Forge presented four singers who have studied with him exclusively in a recital in his studio on May 26. Walter Lowe, bass, opened the program with works by Handel and Brahms and later sang songs by La Forge, Morgan, and Gounod. Ralph Quist, tenor, presented works by Giordano, Donaudy, Cimara, Monro, and Morgan, some old French songs, and two Mexican songs arranged by La Forge. Lida DaValle, soprano, was heard in the arias from the end of the first act of *La Traviata*. Another soprano, Rosa Canario, who has been heard in concert and opera performances, sang a group of Strauss songs and the aria *Madre pietosa* verine from *La Forza del Destino*. Mr. La Forge accompanied the singers. A group of piano compositions by Bach and Schubert, played by Edward Mullady, fourteen-year-old pupil of Ernesto Berumen, divided the two halves of the program.

Juilliard School of Music presented degrees and diplomas to more than 200 young musicians at the commencement exercises on May 26. William Schuman, president of the school, was the speaker. In the musical portion of the program the Juilliard orchestra, Jean Morel, conductor, played Roy Travis' *Labyrinth*, selected by the composition faculty as the best work by a student-composer of the graduating class. Dallas Haslam was the soloist in a performance of

Mozart's D minor Piano Concerto, K. 466. During the first two weeks of September a faculty jury will visit five metropolitan centers—Chicago, San Francisco, Los Angeles, Dallas, and St. Louis—to examine applicants who seek admission to the school next fall. The annual entrance examinations for other applicants will take place at the school from Sept. 18 to 22. Marion Freschl, who recently resigned as voice instructor at Curtis Institute of Music, has joined the voice staff of Juilliard. She taught in Vienna, Switzerland, and England, before coming to this country in 1941.

Amy Ellerman's pupils, Jean Swetland, soprano, and Joseph Scandur, bass-baritone, gave a joint recital in Carnegie Recital Hall on May 17. Lee Peterson assisted as accompanist and piano soloist.

The New York College of Music presented a program of scenes from five operas on May 29 and 30. Siegfried Landau conducted, and Albert Felmar was the stage director. On June 4 and 5 the college gave Verdi's *La Traviata*, with Mr. Landau as conductor and Leopold Sachse as stage director.

Dolf Swing presented three Sunday afternoon musicales, on May 21 and 28 and June 4. The singers who appeared in the first one were Esther Dispiner, Gloria Bugni, Thomas Devine, Peter George, Herman Bogin, and George Bachman; those in the second were Joan Taylor, Vernon

Spitaleri, and Mac Burns; and those in the third were Dolores de Puglia, Lila Honig, Russell Scarfeo, and Joseph Boardman.

Arthur Gerry has moved his vocal studio to 15 West 67th Street.

Richardson Irwin reports that his pupil Ted Hart, baritone, gave a joint recital with Theresa Censor, soprano, in Carl Fischer Hall on May 11. Lucian Krukowski, Elizabeth Tuers, Mary Zandonella, and Judith Wolf appeared in Ruddigore, at Stevens Institute on May 11, 12, and 20. Gladys Candara, soprano, gave a program on May 16, and was heard the following day as soloist at the West Point Spring Festival. She was assisted by Jane Matthews, Madeleine O'Shaughnessy, Cliff Swanston, Patricia Goff, and Theresa Saul. Maurice Kadish, tenor, was heard in the opera workshop production of *Pagliacci*, and Robert Bruns appeared as baritone soloist and choral conductor in *Floral Park*.

Mieczyslaw Munz, pianist and teacher, left recently for Mexico City for his annual vacation. Some of his New York pupils will continue their studies with him there. Mr. Munz will resume teaching in New York on Oct. 1.

Norman O'Hara presented five of his pupils in recital at Hotel Astor in April. They were Thelma Naufel and Harriet Herman, sopranos; Gloria Serrano, contralto; Florenz Daquet, tenor; and Rhys Ritter, bass-baritone.

Adelphi College has announced the appointment of five additional instructors for the summer music workshop, to be held from July 5 to Aug. 15. They are Leonard Arner, oboist; Byron Goode, flutist; Arthur Ranzulli, double bass player; George B. Zukerman, bassoonist; and Lillian Inez Bertolino, violinist.

Mario Rubini-Reichlin, teacher of singing, will conduct summer master classes in voice building, opera, recital, and repertoire, in his new studio in Lenox, Mass., four days weekly from June 15 to Sept. 15. Two days a week during that period he will teach in his New York studio.

Manhattan School of Music presented a concert on May 12 of original symphonic compositions by students who received their graduate degrees this season. Works by Elmer Olenick, Louis Brunelli, Nicholas Flagello, and Edgar J. Moore were played by the school orchestra. A program on May 15 by the school chorus and chamber orchestra, conducted by Hugh Ross, included Stravinsky's *Mass*, three old Italian madrigals, and a concert version of the first act of *In Paradise*, a three-act operetta by Hayward Morris, based on Milton's *Paradise Lost*. The school's commencement program was held on May 26, when Janet D. Schenck, director of the school, assisted by Gustave Reese, conferred degrees and diplomas on 82 students.

The Brooklyn Institute of Arts and Sciences has given its American Artists Award for 1950 to Sidney Harth, violinist, according to an announcement from the National Music League. The award includes a grant of \$200 and an appearance as recitalist on the institute's major concert series in the Brooklyn Academy of Music next season. Mr. Harth was a winner of the Naumburg Foundation Award two years ago, has made a concert tour of this country, and participated in the Bach Festival at Prades, France, this summer.

The Music School Settlement presented its 56th annual spring concert, in Town Hall on May 3. Students participated as soloists and in instrumental and vocal ensembles.

Chatterton Joins Vermont College Staff

MONTPELIER, Vt.—Frank Chatterton, teacher of singing in New York, will join the faculty of Vermont College.

Junior College at Montpelier, in the fall as head of the voice department. During the summer he will teach privately in Northfield, Vt. Mr. Chatterton has taught in New York for 21 years and has been active as an accompanist. He has been an organist and choir director for 31 years, and is now serving the First Presbyterian Church of Jamaica, N. Y. On June 1 he presented five of his artist pupils in recital—Lillian Hayman and Vivian Baule, sopranos; Hubert Valentine and Royal Gay, tenors; and Bernard Martin, baritone.

The Choreographers' Workshop has announced a contest in which it will award a prize of \$100 for the best synopsis of a story to be expressed in dance. Manuscripts must be submitted before Sept. 15 to Trudy Goth, Director, Choreographers' Workshop, 471 Park Ave., New York 22. The judges will be Miss Goth, John Latouche, Louis Horst, George Amberg, and Winifred Kahn. The winning synopsis will be choreographed and performed under the workshop's auspices, and an original score will be written for it.

Queens College presented its choral society, assisted by the college orchestra, in its annual spring program, on May 19 and 20. John Castellini, the choir's director, conducted the second performance, and Herbert Grossman the first. Boris Schwarz is the orchestra's regular conductor. Soloists in the concerts were Paula Lenchner, Jean Madeira, and Norman Farrow, and the organist was Edna Currie. Works by Bach, Purcell, John Castellini, Karol Rathaus, Leo Kraft, and other composers were included.



MUSIC and ARTS INSTITUTE of SAN FRANCISCO
College of MUSIC — Drama — Opera
 Ross McKee, Director
 Summer Session June 26 to August 19, 1950
MAGGIE TEYTE
 Class in Advanced Vocal Music — Intensive courses with credit in all departments — Approved for Veterans — Free Literature
BACHELOR OF MUSIC DEGREE
 2622 Jackson Street San Francisco, Cal.

Cleveland Institute of Music
 Bachelor of Music Degree, Master of Music Degree, Artist Diploma
 BERYL RUBINSTEIN, Mus.D., Director 3411 Euclid Ave., Cleveland 15, O.
 Member of the National Association of Schools of Music

Cincinnati Conservatory of Music
 LUTHER A. RICHMAN, Ed.D., Mus.D., Director and Dean of Faculty
 Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music. Faculty of international reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus.
 Address C. M. Benjamin, Registrar, Dept. MA.—Cincinnati 19, Ohio

BOSTON UNIVERSITY College of Music
 Offering complete courses in Piano, Voice, Organ, Violin, Cello, Brass, Woodwinds, and Percussion instruments, Public School Music Composition, Church Music, Musicology, Chorus, Glee Club, Orchestra, Band. Faculty includes members of Boston Symphony. Bachelor's or Master's Degrees in all musical subjects. Dorms. Catalog. DIRECTOR OF ADMISSIONS, 705 Commonwealth Ave., Boston

PHILADELPHIA MUSICAL ACADEMY
 Founded 1870 80th Season Chartered
 DISTINGUISHED FACULTY — COURSES LEADING TO DIPLOMAS AND DEGREES
 Special Department for Opera and Stage Direction Write for Particulars
 Jani Szanto, President-Director, 1617 Spruce St., Phila. 3, Pa.

ROOSEVELT COLLEGE School of Music
 Studies in Applied and Theoretical Music leading to the degrees of Bachelor of Music and Master of Music. Outstanding faculty.
 Write for bulletin
 430 S. Michigan Ave. — Chicago 5, Ill.
 Phone: WAbash 2-3580

ST. LOUIS INSTITUTE OF MUSIC
 John Philip Blake, Jr., President Wm. B. Heyna, Educational Director
 Bachelor of Music in 23 Fields—Master of Music in 22 Fields
 Member National Association Schools of Music St. Louis 5, Missouri

THE MANNE'S MUSIC SCHOOL
 Courses for Artists, Teachers, Non-Professionals, Children
 Vocal and Instrumental Instruction — Artist Teachers — Scholarships for Orchestral Instruments
 David Mannes, Dir.; Felix Salzer, Ex. Dir., Rm. 31 - 157 E. 74th St., New York 21, N.Y. - BU. 8-0656

WARD-BELMONT CONSERVATORY
 Junior Member National Association Schools of Music
 NASHVILLE, TENNESSEE

BALDWIN - WALLACE CONSERVATORY OF MUSIC
 Front Street, South Campus, Berea, Ohio (Suburb of Cleveland)
 Courses leading to degrees B.Mus., B.Sch.Mus., and B.A. with music major
 For information write: Harold W. Baltz, Director

A "MUST" FOR THE MUSIC MINDED
 The Music Index is the FIRST and ONLY GUIDE to Music Periodicals. Published monthly. Cumulated annually. It covers over 80 Publications and is the only means of keeping well informed on all phases of "Today's World of Music".

THE MUSIC INDEX
 1949 Annual Cumulation . . . \$25.00
 1950 Subscription to the Music Index including 12 monthly issues and the 1950 Annual Cumulation . . . \$125.00
 Sample copy sent on request.

INFORMATION SERVICE, INC.
 10 WEST WARREN AVE. • DETROIT 1, MICHIGAN

Send for the
All-American Catalogue
 Music sent on approval
THE Composers Press INC.
 853 7th Ave., New York

EDUCATION in CHICAGO

The Roosevelt College School of Music presented a program of Bach cantatas on May 11, under the direction of Robert Reuter. The opera workshop gave three performances, with alternate casts, of Mozart's *The Marriage of Figaro*, on May 8 and 17 and June 18. John Daggett Howell is general director and Erwin Jospé musical director of the workshop. The school will conduct its summer session from June 21 to Aug. 18.

Psi chapter of Delta Omicron, located at the American Conservatory of Music, sponsored a joint recital by David Austin, baritone, and Stefan Bardas, pianist, on April 16, for the benefit of its scholarship fund. Mr. Austin was accompanied by Leo Heim. On May 1 Zeta Epsilon chapter of Delta Omicron will present Dianne Andrews, marimba player, and Enis Simonelli, soprano, in another scholarship benefit program. The proceeds from this concert will be divided between Lambda chapter and Psi chapter. Harriet Dutton and Alan Kerr will be the accompanists.

The Cosmopolitan School of Music announces that Bertine Corimby, violin pupil of Nesta Smith, won

WESLEYAN CONSERVATORY and SCHOOL OF FINE ARTS

A Division of Wesleyan College

Four-year courses for young men and women lead to B.Mus. degree: piano, violin or organ, voice; composition, music ed. Outstanding faculty. Excellent equipment, large music library.

Music study includes applied music, instrumentation and orchestration, sight reading and accompanying; choir, glee club, orchestra and piano ensembles.

Large historic buildings. Approved for Veterans. Write for catalogue. Address: Doris O. Jells, Dean, Wesleyan Conservatory, 451-M College Street, Macon, Ga.

Full Member of the National Association of Schools of Music

CARLO MENOTTI
VOICE CULTURE
2 Columbus Circle
New York City CI. 7-5973

WILLIAM S. BRADY
Teacher of Singing
257 WEST 86TH ST., NEW YORK CITY
Telephone: TRafalgar 4-2810

ROSALIE MILLER
Teacher of Voice
EXCLUSIVE TEACHER OF
REGINA RESNIK
Soprano Star of Metropolitan Opera Ass'n
200 W. 57th St., N. Y. C. Circle 6-9475

REINALD WERREN RATH
Singer and Teacher of Singers
Studio: 915 Carnegie Hall, N. Y. C.
Phone: Circle 7-2634

CARROLL HOLLISTER
Accompanist-Coach

with many leading artists including Anna Case, Elena Gerhardt, Gladys Swarthout, Mischa Elman, Louis Gravelle, James Melton and 12 years with JOHN CHARLES THOMAS.
Song repertoire — Program building
Available N. Y. recitals 1950-51
Summer Studio (July-Aug.) Westport, Conn.
N. Y. Studio—4 West 75th St. SC 4-1659

three awards recently — a \$100 prize, given by the Crescendo Music Club; a \$50 prize and a joint Kimball Hall recital, given by the Chicago Women's Musical Club; and a Kimball Hall recital next season, sponsored by the Society of American Musicians. Serenade for Violin and Piano, by Roger Sellers, a pupil of Rossetter Cole, was awarded first prize in the young artist composition contest of the Chicago Artist's Association.

Harriet Case's pupil Eleanor Long was heard recently in a Kimball Hall recital.

OTHER CENTERS

The Cleveland Institute of Music presented Ernest Bloch's Piano Quintet and Arnold Schönberg's Pierrot Lunaire, in a concert in May. The quintet was played by Arthur Loesser, Joseph Knitzer, Kurt Loebel, Frederick Funkhouser, and Ernst Silberstein. Marcel Dick conducted the Schönberg work, in which Catherine Burr Carter declaimed the text. Beryl Rubinstein, Maurice Sharp, James Rettew, Frederick Cohen, Mr. Loebel, Muriel Carmen, and Mr. Silberstein made up the instrumental ensemble.

Hans Barth offered his eight-day refresher course in piano, in Birmingham, Ala., beginning on June 5. He is scheduled to give the same course this summer in Durham, N. C.; Jackson, Miss.; Austin, Tex.; Indianapolis; New York; and Buffalo.

Harold Berkley, violinist and composer, held his third annual master class at the Kansas City Conservatory of Music from June 5 to 17. He will conduct his thirteenth annual master classes in violin and chamber music at Harrison, Me., from July 24 to Aug. 26. Mr. Berkley is also author and editor of several books on violin playing.

Peabody Conservatory of Music, in Baltimore, held its 82nd commencement, on May 31. William L. Marbury, president of the board of trustees, conferred the certificates and degrees, and William Schuman, president of Juilliard School of Music, delivered the graduation address. The Peabody opera company gave *Madama Butterfly*, sung in English by alternate casts, on May 19 and 20. Ernest J. M. Lert is director of the company and Leroy F. Evans the conductor and coach. During the conservatory's summer session, which opens June 26, Alexander Sklarevski will replace Pasquale Tallarico, who is ill, as a member of the piano faculty.

Florida Southern College, in Lakeland, Fla., has appointed Richard Ellsasser visiting professor of music. Mr. Ellsasser, minister of music at the Wilshire Methodist Church of Los Angeles, will commute between California and Florida. At the college he will reorganize the music program, and is expected to conduct a master class for organists.

The St. Louis Institute of Music will conduct master sessions for the Progressive Series Teachers of America, at the National University of Mexico, in Mexico City, from Aug. 9 to 21. It will be the ninth foreign master session conducted by the institute since 1933. Both Mexican and American instructors will be on the faculty.

The Westminster Choir College, Princeton, N.J., has purchased Albemarle, the 100-acre Princeton estate of Gerard B. Lambert, international yachtsman and financier. The college,

which has outgrown its present twenty-acre campus, will develop completely new facilities at Albemarle. The present residence will be used as an administration building, and construction of eight dormitories and a student union and commons will be undertaken at once. They are expected to be ready for occupancy by September, 1951. Other buildings will be added later.

Mills College, Oakland, Calif., will hold its 1950 summer session from July 8 to Aug. 19. The Budapest String Quartet will again be in residence. The members of the ensemble will give individual instruction and present a series of quartet programs. The music staff will also include Darius Milhaud and Egon Petri.

Colorado College, in Colorado Springs, will be visited during its summer session by Virgil Thomson, who will hold seminars, teach, conduct, and lecture, for one month. Members of the resident summer string quartet, who will give eight concerts as well as teach, are Louis Persinger, Frank Costanzo, Ferenc Molnar, and Luigi Silva. Willi Apel will direct the history and musicology courses.

Oberlin Conservatory of Music, Oberlin, Ohio, has announced the appointment of Rose Marie Grentzer as professor of music education and chairman of that department. Formerly chairman of the music education department at Juilliard School of Music, Miss Grentzer will assume her new position in September.

The Cincinnati Conservatory of Music conferred an honorary doctor of letters degree on a woman for the first time in its 83-year history
(Continued on page 40)



Giuseppe de Luca, who has recently joined the faculty of the Curtis Institute of Music in Philadelphia. Mr. De Luca was for many years a leading baritone at the Metropolitan.

Singing Teachers Elect Alberti President

At the annual election of officers of the New York Singing Teachers' Association, on May 15, Solon Alberti was elected president. The remaining officers for 1950-51 are Edward Harris, Amy Ellerman, and Arthur Gerry, vice-presidents; Cecile Jacobson, treasurer; Constance Eberhart, recording secretary; Vera Curtis, corresponding secretary; and Edna Beatrice Bloom, registrar. Elected to the executive board were Alessandro Albarini, Paul Althouse, Helen Chase, Romley Fell, Victor Alexander Fields, Melanie Gutman-Rice, Harold Luckstone, Vera B. McIntyre, Violet Johnson, Norman O'Hara, Sarah Peck More, George Rasely, and Dolf Swing.

MANHATTAN SCHOOL OF MUSIC

Janet D. Schenck, Director

EIGHT WEEK SUMMER SESSION — TWO TERMS

Darrell Peter, Director

MASTER CLASSES

Diren Alexanian, cello;
Hugo Kortschak, violin;

Harold Bauer, piano;
Friedrich Schorr, voice.

June 12 to July 6; July 10 to August 3

Registration for second term July 7: 9 A.M. to 4 P.M.

BULLETIN ON REQUEST

238 East 105th Street

New York 29, N. Y.

LUCIA DUNHAM

TEACHER OF SINGING

Address: 173 Riverside Drive, New York

Faculty: JULLIARD SCHOOL OF MUSIC
JULLIARD SUMMER SCHOOL

EDGAR MILTON COOKE

TEACHER OF SINGING

140 West 57th St., N.Y.C.
Tel.: Circle 7-3051

BERNARD TAYLOR

Teacher of Singing

JULLIARD SCHOOL OF MUSIC
464 Riverside Drive • Tele.: MONument 2-6797 and JULLIARD SUMMER SCHOOL

EVAN EVANS

BARITONE

Teacher of Singing

Director, Music Dept., Chautauqua Summer School Studio: 258 Riverside Drive, New York City

BELLE JULIE SOUDANT

TEACHER OF SINGING

Faculty: Juilliard School of Music and Juilliard Summer School
Studio Address: 200 West 57th Street, New York

FRANK CHATTERTON

VOICE TEACHER—
ACCOMPANIST

1393 SIXTH AVENUE, N. Y. CITY CI. 8-2184

MORTON I. MASHIOFF

Teacher of Singing
Specialist in the extension
and development of the
singing range in the Male
Voice.

635 W. 174th St., N. Y. C. WA 7-6333



Carlos Salzedo (center) with the harpists who participated in the Texas Harp Festival organized by Lilian Phillips (right) at the North Texas State College in Denton. Harpists came from eight states. Mr. Salzedo filled the quadruple role of harpist, pianist, composer and conductor in the final program

Philadelphia School Holds Commencement

PHILADELPHIA. — The Philadelphia Conservatory of Music held its 73rd annual concert and commencement on May 17 in the Bellevue-Stratford Ball Room. The occasion attracted a large audience. The program opened with works by Brahms and Hindemith, sung by the conservatory chorus, directed by Allison R. Drake, with Joan Brown at the piano. Boris Koutzen conducted a performance of Vivaldi's seldom heard Concerto in D major, for four solo violins and string orchestra, with Aceste Barbera, Janet Spicer, Eugene Loichytz, and Frances Senske as soloists. George Reeves, pianist, played Chopin's Andante Spianato and Grande Polonaise in E flat major; Jane Bukay, harpist, played Debussy's Danse Sacrée and Danse Profane; and Jack Maxin, pianist, played works by Bartók and Stravinsky. Keith Robinson conducted his Interlude for String Orchestra, and the program ended with Bach's Peasant Cantata, conducted by Mr. Koutzen, with Elizabeth L. White, soprano; Emilia De Sanctis, contralto; Robert Hearn, tenor; and William Lessig, bass, as soloists. Willem Ezerman, president of the conservatory, delivered the address and presented the diplomas and degrees.

Stravinsky Score Played By Eastman Student Group

ROCHESTER, N. Y.—The senior orchestra of the Eastman School of Music, conducted by Paul White, gave a program recently which comprised two performances of Stravinsky's *Le Sacre du Printemps*. It is believed to be one of the few times the work has been played by a student orchestra. The school's opera workshop presented Debussy's *Pelleas and Melisande*, in English, prepared under the direction of Leonard Treash, with Ward Woodbury as musical director. Clarence J. Hall designed the sets. Two performances were given with different casts. Outstanding among the singers were Sam Jones, as Golaud; James Fogelson, as Pelleas; Lois Winter and Gretchen Rhodes, as Melisande; and Rosalyn Koplowitz, as Yniold.

—ROBERT WYKES

Chicago Public Library Exhibits First Editions

CHICAGO.—During the month of June the music department of the Chicago Public Library is exhibiting a collection of first editions of scores and books on music, loaned to the library by William Sherwood, Jr. Works by Beethoven, Liszt, Schumann, Grétry, and Brahms are included in the exhibition.

OTHER CENTERS

(Continued from page 39)
when it presented one to Mrs. John A. Hoffmann at its commencement exercises on June 8. For several years she served the conservatory as a vice-president and member of the board of trustees. She has been directing head of the afternoon musicales, which have provided many scholarships for music students. At one time she was acting director of the conservatory, and she has been active in other Cincinnati musical organizations.

The Louisiana State University School of Music, at Baton Rouge, recently gave its seventh festival of contemporary music. In five programs it presented works by 26 composers, and in a sixth presented works by graduate and senior students of the 1949-50 class.

The Friends of Harvey Gaul, of Pittsburgh, have announced the award of \$400 to Henry Wellington Stewart, Jr., of Mt. Vernon, N. Y., for his Roxiney Boody, a choral setting of Robert Tristram Coffin's poem.

Middlebury College, Middlebury, Vt., has announced the addition of Samuel Lifschey, first violist of the Philadelphia Orchestra, and Milton Feist, of Mercury Music Corporation, to the staff of the college's composers' conference and chamber-music center, scheduled for Aug. 19 to Sept. 2.

The Philadelphia Musical Academy presented an honorary degree of doctor of music to Pablo Casals, at its eightieth annual commencement exercises, held on June 7. The cellist was represented by Maurice Eisenberg, his former pupil, who accepted the degree and will deliver it to the cellist at his home in Prades, France. Jani Szanto, director of the academy, presided, and Curt Sachs delivered the principal address.

The New England Conservatory of Music, in Boston, has announced the introduction of a new course of study with a major in church music. The curriculum is designed to prepare organ or voice students for organizing complete musical services, both liturgical and non-liturgical, and will include special courses in choir training, choral conducting, choir repertoire, and choir room rehearsal technique. The course will begin in September under the direction of Everett Titcomb.

Capital University has announced the annual anthem competition of its Chapel Choir Conductors' Guild. It is open to all composers, and works must be suitable for an a cappella choir of average ability. The contest closes on Aug. 15. For complete information write to Frances V. Henry, Contest Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

Harvard University has announced the appointment of Carl Weinrich as Horatio Appleton Lamb Visiting Lecturer in Music for 1950-51. The concert organist is director of music for the Princeton University chapel and teacher of organ at Columbia University.

The Tulane University and Newcomb College choral groups presented *Utopia, Ltd.*, as their Gilbert and Sullivan production for this year. Gwynn McPeck conducted.

The Kansas Music Teachers Association, at a recent meeting in Wichita, paid honor to the memory of Oscar Lofgren, for 29 years dean of the college of fine arts of Bethany College, Lindsborg, Kan., with the inclusion in the association's program of a tribute by Donald M. Swarthout, dean

of the school of fine arts of the University of Kansas.

The University of Illinois school of music has announced that Thor Johnson, conductor of the Cincinnati Symphony, and the Kraeuter Trio will teach at the school's summer session. Other visiting members of the faculty will be R. Oscar Clymer, director of the University of Missouri Choral Union, and Keith Wilson, conductor of the band at Yale University. Georges Enesco, who spent the month of April in residence at the university, appeared as conductor and soloist with the University Sinfonietta in two concerts.

The Moravian College and Theological Seminary, Bethlehem, Penna., will be host to an Early American Moravian Music festival and seminar, from June 26 to July 2. Thor Johnson will direct the session.

The Carnegie Institute of Technology, in Pittsburgh, has appointed Webster Aitken to its faculty as a regular professor of piano. Mr. Aitken has been associated with the institute as visiting professor of piano since 1947.

Wagner College, Staten Island, has established a scholarship in honor of Salvatore Baccaloni. The Metropolitan Opera bass gave a benefit recital there recently at which \$1,000 was raised for the college building fund.

The Cleveland Institute of Music presented Joseph Knitzer, head of the violin department, in recital in Willard Clapp Hall on March 29. Marianne Matousek Mastics was the accompanist.

For the convenience of
LIBRARIES

MUSICAL AMERICA

is now available on
MICROFILM

For information, address:
Musical America,
113 W. 57th St., N. Y. 19

DR. MAX CUSHING

SINGING TEACHER
AND COACH

Studio 5A: 18 W. 55th St., N. Y. C.
Phone: PL 7-8710

ALTHOUSE

VOCAL STUDIO: 260 West 72nd St.
TR. 7-3538 New York 23, N. Y.

NEVADA VAN DER VEER
announces the opening of her

VOCAL STUDIO

By appointment: EL 5-7487
58 W. 58th St., New York 19, N. Y.

MEISLE

Teacher of Singing

333 West 57th St., New York 19, N. Y.
Columbus 5-5329

Melitta **HIRZEL** EXCLUSIVE VOCAL TEACHER OF
ERNA BERGER
6267 Austin St. Kew Gardens, L. I.
Phone: Virginia 7-8164M

WILLIAM PIERCE HERMAN
TEACHER OF Patrice Munsel, Coloratura Soprano
Robert Rouseville, Tenor
Norman Scott, Bass
19 E. 94th St., N. Y. 28
ATwater 9-6735

MARGOLIS Only Voice Teacher of
ROBERT MERRILL
Sensational young Baritone of
the Metropolitan Opera Ass'n.
182 West 57th Street, New York City. CO. 5-9155

LOTTE LEONARD Vocal Technique
Interpretation
Recital-programs
Studio: 48 West 84th Street, New York TR 4-6348

RICHARDSON IRWIN For many years Faculty Juilliard School of Music
AUTHORITY
Royal Acad. of Music, London, Eng.
Columbia University, New York, N. Y.
Juilliard School of Music
55 TIEMANN PLACE, N.Y. 24 NO 2-9480

ALFREDO MARTINO VOCAL TEACHER
Author of Book
"TODAY'S SINGING"
Obtainable upon request
280 West End Ave., N. Y. 28

LOUIS POLANSKI Only Vocal Teacher of
ADELAIDE BISHOP
Leading Soprano
N. Y. City Center Opera Co.
Studio: 13A, 180 West 73rd Street, N. Y. C.—TR 7-6700

French Ballet

(Continued from page 12)

It is Russian classicism we mean; and although there also the spirit of ballet eventually hardened and degenerated, it has revived within living memory by Diaghileff and his evolutionary band of creative artists. Russian classical ballet survives—at least in part—through the music of Tchaikovsky.

It is the realization of the vital importance of ballet's component parts—music, design, and drama, no less than choreography and dancing—that made the Diaghileff company the dominating artistic influence in ballet today. This realization French ballet did not until recently begin to reach. French composers created some distinguished music for ballet, but it was for the Diaghileff company that they created it, nor for a French group. More astonishing still is the failure of France, the

cultural center of the modern world in painting and sculpture, to absorb into ballet the work of her great succession of artists. Here again the Russian ballet reaped a harvest the French themselves had left almost entirely in the field.

STRANGELY enough, the introduction of a Russian, the Lifar, as director of the Paris Opéra Ballet early in the 1930s did little to overcome this cultural isolation. Lifar was an individualist, temperamentally out of key with the Diaghileff ideal of artistic unity, and too young to have absorbed it through long association with the company. For him ballet meant the dancer, and choreography the exploitation of the dancer's prowess, with the composer and designer in complete subservience. "Le ballet peut exister libre de tout accompagnement musical"; "Dans les cas où le ballet est lié à la musique, la base rythmique doit être l'œuvre du chorégraphe et non celle du musicien"; "Le chorégraphe ne doit pas être l'esclave du peintre"—these are the key points in Lifar's *Le Manifeste du Chorégraphe*.

Along these lines, Lifar was an experimentalist of some ingenuity—his *Icare*, built on a basis of percussive rhythms dictated by the choreographer, was an interesting attempt to realize his ideals in practice—but in spite of flashes of invention, including a sense of sculptural form in small groups and poses, Lifar's ballets in later years have shown the stultifying effect of their one-sided creation. His concentration on technique has rendered that technique dry and unnatural, with no revivifying elements of music and design to soften its contours or warm its expression. And the themes of classical mythology or medieval chivalry have removed the ballets still further from any living dramatic interest. One abstract ballet, *Noir et Blanc*, danced on two stage levels to music by Lalo, is, however, a composition of considerable charm.

Nevertheless, Lifar's influence has not been entirely barren. It has helped to encourage the development of a new school of French dancers, many of whom have received a fine technical polish in the studios of Russian teachers—Préobrazhenska, Engorova, Kniaseff, Rozanne—in Paris. It has, most important of all, meant the rescue of the male dancer from his degenerate position in French ballet, and the preservation of the tradition of fine male dancing that gave the Diaghileff company its special choreographic variety and vigor.

In this regard at least, Lifar's egoism has been directed into most productive channels. The subservience of the male dancer in the Romantic period has, I think, been exaggerated. Gautier's observations were obviously prejudiced, and the very considerable part of Albrecht in *Giselle*, as well as contemporary writing on such dancers as Perrot and Petipa, do not bear him out. Even later, in Russia, when the function of the danseur noble became mainly that of partner and mime, fine classical execution was preserved in the Prince's solo in *The Sleeping*

Beauty, and such virtuoso diversissements as that of the Bluebird. Nor was Russia ever without excellent character dancers. Without this continuous tradition of male training, Fokine, in fact, would not have had the material on which to build his ballets. In France, however, some years after the romantic period, the position of the male was disastrous, and for a time—when male parts were danced by women *entravesti*—non-existent. It is to Lifar that French Ballet owes its new enrichment in male dancing and the emergence of Roland Petit, Jean Babilée and Alexandre Kalloujny, who are leading the French revival today.

IT is from Petit, still under thirty, and not from Lifar, that the present artistic revival derives. Les Ballets des Champs-Élysées, which he founded, with Boris Kochno as artistic director, in 1945, has in a few years revived in France the sense of ballet as a complex artistic composition, with dancing as an important but not necessarily predominating ingredient. Such French designers and musicians who contributed to the Diaghileff repertoire as Christian Bérard and Henri Sauguet (whose talents are delightfully blended in Petit's *Les Forains*) have been used by Petit, along with others, to forge a new French ballet with a developing national style.

The style of the past, with its classical foundation, is preserved in one work, *Les Amours de Jupiter*, for which Jean Hugo conceived a setting of stylish and spacious distinction, Jacques Ibert an interesting score, and Petit choreography that combines expressiveness and invention without losing a basic classical line and design. Petit has also drawn, like Diaghileff, on the art of another nation by including in the repertoire a work in Spanish idiom, *Los Caprichos*, choreographed jointly by Ana Nevada and Juanito Garcia, which is the best ballet in this idiom since Massine's *Le Tricorne*. In his own ballets he has shown the beginnings of a new and richer ballet style, in which character and contemporary life are pictured through mime and dance.

France possesses a tradition of mime, probably introduced into the country by the Italian comedians of the eighteenth century, and sustained by the great mime, Debureau, in the romantic period. Today it survives in the mime plays produced by Jean-Louis Barrault, one of the finest Hamlets of our time.

IN modern times, mime has remained outside classical ballet (Jean Weidt, a choreographer who has devised some of Barrault's mime plays, works in an individualistic modern dance style), and Petit's use of spontaneous gesture in depicting drama and character links up more closely with the style introduced by Fokine into Russian ballet. Mime merges with and is absorbed into dance; and, particularly in *Les Forains* and *Le Rendez-Vous*—both ballets of modern life—character emerges as vividly as in certain English ballets of our time, or in the works of Antony Tudor

and Jerome Robbins in the United States.

Les Forains is full of human observation, with varied little patches of action taking place simultaneously on the stage. The characters of the circus troupe are individuals. So are the characters in the scenes of French slum life called *Le Rendez-Vous*, a work with a strange, typically French, but not completely absorbed fate theme woven into a realistic modern setting. This ballet was inspired partly by a film, *Gare du Nord*; and for the first time in French classical ballet one was aware of something of the vividness of atmosphere, character, and visual response that has made the French cinema unique. The lighted café and photo-montage settings help this illusion, and the characteristic and wistful little French tunes that pervade the score are of the kind that gave René Clair's *Sous Les Toits de Paris* its peculiarly Parisian and nostalgic atmosphere.

Although it is a far less homo-
(Continued on page 42)

PAULINE NESSE

Contralto
NOW BOOKING SEASON 1950-51
"... a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion..." *N. Y. Times*.
"... voice is deep, powerful, its natural timbre extremely warm..." *N. Y. Herald Tribune*.

Voice Training
Breath Control - Relaxation
For appointment Phone RI 5-5254

GEORGE RASELY

Voice Specialist
10 W. 33rd St., New York, N. Y.
Tele.: LOngeach 5-3516

Unpublished compositions of
JOSEPH W. CLOKEY
available for performance.

Orchestra, Chamber Music
Two-Piano, Piano Solo.
Box 431, Claremont, Calif.

JAMES M.
PRICE
TENOR
TEACHER OF SINGING
316 W. 79th St., N. Y. C. TR 7-7048

PIUS XII INSTITUTE
Villa Schifanoia, Florence, Italy
Graduate School of Fine Arts for Women.
Distinguished faculty from Accademia delle Belle Arti, Conservatorio Luigi Cherubini, University of Florence.
For further information address:
Box 401, Rosary College, River Forest, Illinois

SCHOOL OF American Music
444 W. 43rd St., N. Y. C.
PHONE LO 4-1952-3
Professional instruction Piano, Voice, and Instruments for opera, concert, symphony and popular music field. Four dance bands. Free auditions. Day-Evening sessions. Approved for Veterans. Registration now for May term. Catalog on request.

Philadelphia Conservatory of Music
Founded 1877
216 South 20th Street
Maria Exerman Drake, Director
Eminent Faculty
Expert Child Teaching
Courses Leading to Degrees

Madeleine Carabo

Violinist and Pedagogue
"Discriminating Musicianship."
—N. Y. Herald Tribune
Author: "Fingerboard Fluency"
Former 1st Violin, Cleveland Orchestra
Write: Studio 1003 Carnegie Hall, N. Y. 19

Caroline Beeson Fry

Teacher of Singing
152 W. 57th St., N. Y. C. (3E) CO 5-8909
2 Orchard Parkway, White Plains, N. Y.

Arthur Gerry

Teacher of Singing
Member Amer. Acad. of Teachers of Singing
Member NYSTA and NATS
15 West 67th St., N. Y. C. TR 3-8660

Gertrude H. Glesinger

Teacher of Singing
for Artists and Students
Carnegie Hall, N. Y. C.
440 E. 78th St., N. Y. C. BU 8-2991

Carl Gutekunst

Teacher of Singing
Member Amer. Academy of Teachers of Singing
Member: NYSTA and NATS
27 West 67th St., N. Y. C. TR 7-1534

John Alan Haughton

Teacher of Singing
220 West 57th Street, New York
Phone: COlumbus 5-0964

Frederick Haywood

Teacher of Singing
Summer Sessions June 26 to Aug. 5
Eastman School of Music, Rochester, N. Y.

Conrad Held

Teacher of Violin & Viola
Faculty Juilliard School of Music
Violist with KRAEUTER STRING QUARTET
419 W. 118th St., N. Y. C. MO 2-6157

Helen Hunt

Coach-Accompanist
Studio: 42 E. 53rd St., New York
Phone: MU 8-4957

Judson League

Teacher of Voice and Piano
M.A., Columbia Un. — Member N. Y. S. T. A.
Member Piano Teachers Congress, N. Y.
Faculty: New York University
Member N.A.T.S.
853 7th Ave., N. Y. C. CI 7-3970

Dolf Swing

Voice Development and Coaching
Faculty: Juilliard School of Music
Juilliard Summer School
Member NATS and NYSTA
15 W. 67th St., N. Y. C. TR 7-5889

French Ballet

(Continued from page 41)

genous work of art, *Le Rendez-Vous* is the Miracle in the Gorbals of French ballet. Indeed, Petit's work as a whole has certain affinities with that of the English choreographer Robert Helpmann. "The strangest thing of all is that I have the impression I am seeing a Helpmann ballet," wrote a British dancer who has worked under both choreographers, when Petit's *Le Jeune Homme et la Mort* was first produced. The affinities are more those of mime, character, and outlook than those of dance composition, though even here there are similarities. In *Les Forains* and in the opening scene of Helpmann's *Adam Zero*—ballets given their first performances in England within a day of each other—there is, for instance, a remarkable similarity in the use of acrobatic movement and buildups. Generally speaking, Petit makes fuller use of pointwork and classical dance forms, and less of the massed design and grouping of which Helpmann is a master. It is, in fact, a basic weakness of Petit's choreography that he rarely makes use of the corps de ballet with any effect; but like Helpmann, he shows considerable flexibility as a choreographer, and reveals the influence of many forms of dance outside the classical.

THE acrobatic tendency in Petit's work is strong, and not without its dangers. But in his masterpiece, *Le Jeune Homme et la Mort*, it is used with a magnificent virility to characterize the suppressed animal desires of the young man. If French ballet has remained outside the Paris art world, its severance from French literary associations has been equally complete. But with Jean Cocteau as its scenarist, *Le Jeune Homme et la Mort* reflects for the first time the national tradition of realism, created in the novels of Zola, Balzac, Flaubert, Maupassant, and Sartre. The scene is a Montmartre attic-studio, and there are only two characters—a young painter and a woman, icily etched in her indifference, who drives him to suicide. As he hangs from the studio beam, the scene changes to a vista of the roofs of Paris at night, and over these the woman leads him, wearing the skull of death, as the curtains fall. The drama has the sordidness and bite of a French novel, but the final metamorphosis of Death has an imagination characteristic of Cocteau's own romanticism and absolutely French in atmosphere. A superb setting by Wakhevitch brings *Le Jeune et la Mort* within the finest traditions of painting, and Jean Babilée and Nathalie Philippart have given outstanding performances in the leading roles.

The French ballet renaissance is far from complete as yet, and there are disruptive flaws and dangers. Poor discipline in the ensemble, and some tendency to brittleness and hardness of technique (the legacy of Lifar's choreography) hamper the establishment of a firm basis of classical style—although the sensitive revival of the French romantic



Yvette Chauviré

classic *La Sylphide*, beautifully danced by Nina Vyroubova, has done something toward reviving a lyric classical tradition. A more serious and immediate danger is the vitiation of talent among impetuous dancing groups.

The dance recital, as opposed to ensemble performance, still has

a strong hold in France. Petit himself, in 1948, left Les Ballets des Champs-Élysées to form a new group, Les Ballets de Paris, and although his previous standards of design have been maintained, those of music and choreography have shown a decline.

BALLET by the young dancer Janine Charrat, whose Stravinsky work for the Champs-Élysées company, *Jeu de Cartes*, showed promise, have lacked invention and dramatic interest. Only one work by Petit—the picturesque and vital *Carmen* (which New York has seen), with its fine expressionistic décor by Clavé, has revealed true distinction of style, dance composition, and dramatic craftsmanship. Les Ballets des Champs-Élysées have continued to perform Petit's best earlier works, but have discovered no important choreographic successor, although David Lichine's *La Création*, a ballet in practice dress without music, is a not uninteresting experiment. Depicting the nebulous creative images of a choreographer before composition, it achieves some attractive effects of geometry and line. But it is an isolated work, suggesting no practical di-

rection for development. The future of French ballet as a progressive, creative, and well-organized art once again hangs in the balance.

There are magnificent materials—artists, musicians, dancers such as the splendid classicist Yvette Chauviré, the superbly light and fluent Babilée, the beautifully expressive Spanish dancer Ana Nevada, the dramatic Philippart, Renée Jeanmaire (enchanting as *Carmen*), Vyroubova, Skouratoff, and others. Properly organized, they might restore Paris to the prominent position in ballet that has lately been usurped by London. The Paris Opéra itself, restricted by the academic stagnation that tends to overwhelm the Continental subsidized theatre, is unlikely to lead any artistic revival, although the recent engagement of George Balanchine and some excellent American dancers showed a new internationalism of outlook. The truly creative work of restoration has, however, so far come from outside the Opéra; and it is on such figures as Petit, Kochno, and Cocteau (preferably working in conjunction) that the continued development of the French ballet renaissance depends.

Mephisto

(Continued from page 13)

[Many Parisians objected to the intentionally un-chic costumes and décors of Les Ballets Américains.] Conversely, many a production as witless as the Lifar ballets rides to success entirely, or largely, on account of its fashion-magazine evocation of *le bon goût*.

A CHARACTERISTIC instance of the abolition of more significant values for the sake of conformity to the traditional requirement of gleaming modishness is the Parisian adaptation of Irving Berlin's musical comedy, *Annie Get Your Gun*, known at the Théâtre du Châtelet as *Annie du Far-West*. The jocular tone of the original piece, with its broad but believable evocation of the post-pioneer days of Buffalo Bill, has been exorcised altogether. The settings and costumes are the work of people who can never have ventured farther west than Bordeaux, and who thought it unnecessary to consult any American sources. The ceremonial Indian ballet, a choreography of some consequence in Helen Tamiris' American version, is handed over to pirouetting naked boys of the Lifar genre. Buffalo Bill is transformed unrecognizably into an old-fashioned French music-hall comic with a derby hat and mismatched, ill-fitting clothes. Annie herself, impersonated with fetching ebullience by Lily Fayol, is a gamine from the slums of Paris. Except for Mr. Berlin's music, not a vestige of the original intention of the piece remains. It is completely Parisian, not American at all; yet it is taken by Parisians to be a typical example of the Broadway musical stage at its best.

PARIS wants to be the sole international arbiter of taste, rather than the interested and sympathetic spectator of tastes and conventions different from its own. Cosmopolitan in its power to attract artists and performers from

all over the world, the Paris audience nowadays grants its approval only to those who conform sufficiently to those standards of taste that are already firmly established and canonized. What will happen to so iconoclastic an artist as Martha Graham when she makes her first appearance in Paris later this month is anybody's guess.

The matter did not always stand this way. At the end of the first World War, in fact, the reaction was diametrically different. Stravinsky, Prokofiev, and Les Six composed music designed to upset the traditionalists as completely as possible. A young American, George Antheil, found in Paris an audience for radical experiments that his native country would not listen to. In poetry, painting, and stage design, a new world of ideas and techniques was daringly explored. The city was equally hospitable to Jean Cocteau and Gertrude Stein, to Diaghilev and the Swedish Ballet and Kurt Jooss, to linear counterpoint and American jazz. The arts were alive in Paris in those days, and critics had access to broader criteria than those supplied by *le bon goût*.

BUT the Paris of 1950 is trying to forget about the war by pretending that it never occurred, or at least that it wrought no changes—by assuming that it is again possible to live in the 1930s, or the 1870s, or the reign of Louis XIV. The Grand Saison of late May and early June brought its usual displays of fashion, its elaborate parties and festivals, and a full-dress turnout for the visit of Queen Juliana and Prince Bernhard of the Netherlands. But there were no exciting new artistic manifestations, and the biggest popular success of the spring was the *Skating Vanities*.

The chief advance of the year was the discovery of Brahms, whose music—thanks initially to Erich Kleiber—has abruptly become popular in France for the

first time. Meanwhile the disciples of René Leibowitz seek to refine and rarely the twelve-tone technique evolved in Vienna thirty years ago by Arnold Schönberg. The pupils of Nadia Boulanger turn out ever slenderer bits of Stravinskyana. The followers of Olivier Messiaen seek to perpetuate a César Franck mysticism by grafting onto it elements borrowed from the mystical music of India. The Opéra flourishes by giving stultifying weekly and semi-weekly performances of *Faust*, which appears not to have been restaged or restudied in a generation.

There are two exceptions to the turn-back-the-clock rule, especially striking because their position is so lonely. These are the Radiodiffusion Française, which, under the direction of Henry Barraud, performs the only consistent service to contemporary music; and the Opéra-Comique, which, unlike its larger sister theatre, has taken a new lease on life. Thanks to the government radio, Paris regularly hears new works by French composers of every stripe, as well as a catholic sampling of music by the important composers of Switzerland, Italy, England, the United States, and various other countries. Maintaining units for the presentation of symphonic, chamber, choral, and theatre works, the Radiodiffusion faithfully devotes its resources to the task of keeping abreast of the times. Within the more special limits of its function, the Opéra-Comique has also modernized itself, and is giving performances thoroughly consonant with modern ideals of stagecraft. The contributions of these institutions, both supported by government funds, are invaluable; but they are not sufficient to change the atavistic temper of Parisian musical life generally.

Mephisto

MUSICAL AMERICA

The fu-
s a pro-
ll-organ-
s in the

materials
ers such
t Yvette
ight and
fully ex-
Ana Ne-
philippart,
nting as
ouratoff,
rganized,
s to the
illet that
by Lon-
self, re-
stagna-
helm the
eatre, is
istic re-
engage-
nine and
dancers
alism of
ve work
ever, so
e Opéra;
as Petit,
preferably
that the
of the
depends.



Sidney Harth (third from right) dons the chaps, gun and Stetson which constitute formal dress in Daniel Baker College, Brownwood, Tex., during Western Week, and plays an impromptu program for a group of "natives" after a program in the college series



Charles Leirens
Robert Casadesu with his youngest child, Therese, in their Princeton home. In the background is a screen painted by André Girard, French artist and neighbor of the pianist



Nicolai Malko, guest conductor in Copenhagen, chats with Mrs. Eugenie Anderson, ambassador from the United States, at an embassy party



Lily Djanel, soprano, and Francesco Cilea, composer of the opera, Adriana Lecouvreur, at the latter's home in Varazze, Italy



Shura Cherkassky, pianist (left), who has been playing in Europe, is seen with Waldemar Lundholm, head of a Stockholm music firm, following a luncheon in the Grosvenor Hotel in London



Steven Kennedy, baritone, with his accompanist, Warner Hardman, at the Bok Tower, Lake Wales, Fla.



Federico Rey and Pilar Gomez, dancers, sail on the Mediterranean between concert engagements



Joseph Schuster, cellist (right), entertains Serge Jaroff and three Don Cossacks in Beverly Hills

"'Carnegie Pops' Wins Ovation."

NEW YORK JOURNAL AMERICAN

1950 Season A Great Success
Under Musical Direction of
Conductor

ENRICO LEIDE

Orchestra composed of members of
NEW YORK PHILHARMONIC-SYMPHONY
featured with
Outstanding Soloists and Guest Conductors



Enrico Leide with his guest conductors,
Franco Autori and Alfredo Antonini

★ NEW YORK CRITICS UNANIMOUS IN PRAISE

★ "... Mr. Leide played encores and conducted with vitality . . ."

Harriett Johnson, *N. Y. Post*, May 4, 1950

★ "... members of the Philharmonic-Symphony ran off a popular program of classics under the skilled direction of Enrico Leide . . ."

Louis Biancolli, *N. Y. World-Telegram*, May 4, 1950

★ "Saturday night's 'Pops' concert was devoted to the music of Tchaikovsky. The largest audience of the season thus far. The orchestra conducted by Enrico Leide played selections from 'Pathetique' Symphony, 'Eugene Onegin' and the 'Nutcracker' ballet . . ."

N. Y. Times, May 7, 1950

★ "... Mr. Leide also had the Tchaikovsky fever Saturday night. So did the members of the orchestra. As the night wore on the fever rose, and before long the whole house—the largest to date in the 'Pops' series—was running a high temperature too. The program was well balanced, designed to show most sides of Tchaikovsky's genius . . . my own feeling is that Tchaikovsky is everybody's Beethoven."

Louis Biancolli, *N. Y. World-Telegram*, May 8, 1950

★ "On the podium last evening was Enrico Leide. He is not only an able conductor but an ingratiating emcee as well. On the bountiful side, too."

Robert Coleman, *N. Y. Daily Mirror*, May 4, 1950

Concert Management:
WILLARD MATTHEWS
123 East 53rd Street,
New York 22, N. Y.

Engaged as Musical Director for Season 1950-51 by the
Philadelphia La Scala Grand Opera Company
to conduct
performances in Philadelphia and Detroit.